HANDEL

NOVELLO'S ORIGINAL OCTAVO EDITION.

BACH

MASS IN B MINOR

LONDON NOVELLO & Co. LTD.

BACH

MADE IN ENGLAND

MOZART BEETHOVEN HAYDN

SPOHR MENDELSSOHN WEBER

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NOVELLO'S ORIGINAL OCTAVO EDITION.

MASS IN B MINOR

IN VOCAL SCORE

COMPOSED BY

JOHN SEBASTIAN BACH.

(PRICE FOUR SHILLINGS.)

Paper boards, 5s.; cloth gilt, 6s.

LONDON: NOVELLO AND COMPANY, LIMITED.
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MADE IN ENGLAND.

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Dr Stanley Marchant - ~~Organist~~ Conducting
Douglas Hopkins - Organist
St Paul's London - July 2, 1930.

HISTORICAL NOTES.

JOHN SEBASTIAN BACH was fifty-two years old when he completed his Mass in B minor known as *Die hohe Messe*, the Grand or High Mass. This stupendous creation of his mighty genius occupied him, on and off, about six years. The *Credo* was probably written first, in 1731 or 1732; the *Kyrie* and *Gloria* followed in 1733; the date of the *Sanctus* is probably 1735, possibly a little later; and the work was almost certainly completed by 1737.

Like Bach's four other Masses, the *Kyrie* and *Gloria* of the B minor Mass originally formed an independent composition. In the autograph manuscript of these two movements, the inscription *Fine* S. D. Gl.—Bach's way of denoting the close of his compositions—is written at the end of each; moreover, it is certain that the *Kyrie* and *Gloria* only were presented by the composer to the Duke of Saxony, when Bach petitioned his Royal Highness for the office of Court Kapellmeister. Spitta, in his 'Life of Bach' (English edn., vol. iii., p. 38), gives the text of this petition, which, with the autograph manuscript above referred to, is still preserved in the private library of the King of Saxony. Here is the petition, in all the fulsomeness which characterised such documents at that time:

> To the most illustrious Prince and Lord, the Lord Friedrich August, King and Prince of Poland and Lithuania, Duke of Saxony, &c., &c., my most gracious Sovereign,
>
> Most illustrious Elector,
>
> Most gracious Lord.
>
> I lay before your Kingly Majesty this trifling work (or proof) of the science which I have been able to attain in music, with the very humble petition that you will be pleased to regard it, not according to the measure of the meanness of the composition, but with a gracious eye, as befits your Majesty's world-famed clemency, and condescend to take me under your Majesty's most mighty protection. For some years, and up to the present time, I have had the direction of the music in the two principal churches in Leipzig; but I have had to suffer, though in all innocence, from one and another vexatious cause—at different times a diminution of the fees connected with this function, and which might be withheld altogether unless your Kingly Majesty will show me grace and confer upon me a *Prædicate* of your Majesty's Court *Capella*, and will issue your high command to the proper persons for the granting of a patent to that effect. And such a gracious acceding to my most humble petition will bind me by infinite obligations; and I hereby offer myself in most dutiful obedience to prove my indefatigable diligence in composing church music, as well as in your orchestra, whenever it is your Kingly Majesty's most gracious desire, and to devote my whole powers to your Majesty's service, remaining with constant fidelity your Kingly Majesty's most humble and obedient servant,
>
> Dresden, July 27, 1733. JOHANN SEBASTIAN BACH.

As in some of his larger works—*e.g.*, 'The Christmas Oratorio'—Bach borrowed material from his other compositions for his great Mass in B minor. The extent of these borrowings is set forth by Spitta in his 'Life' of the master (vol. iii., pp. 37-64).

The Mass in B minor was not published till quite fifty years after Bach's death—that is, early in the nineteenth century—part by Nägeli, of Zurich, and part by Simrock, of Bonn. No performance of the work seems to have been given during the composer's lifetime. Emmanuel Bach gave at Hamburg—previous to 1788, the year of his death—a performance of the *Credo*, with an independent orchestral introduction of his own! Doubtless stimulated by the revival, by Mendelssohn, of the 'St. Matthew Passion' in 1829, the earliest performance of both portions of the Mass was probably in 1835, when it was sung by the Sing-Akademie of Berlin, where it had long been rehearsed by Zelter.

The first performance of Bach's B minor Mass in England was given in St. James's Hall, Regent Street, on April 26, 1876, under the direction of the late Otto Goldschmidt. For this performance a special choir, Madame Jenny Lind Goldschmidt being one of the sopranos, was constituted, which soon after became a permanent organization entitled The Bach Choir.

Portions of the Mass had, however, been previously performed in this country. The Choral Harmonists sang the *Credo* from 'the first grand Mass' (most probably the B minor), May 1, 1838. On the 23rd of the same month three movements were sung at the Ancient Concerts—*Gloria in excelsis*, *Qui sedes*, and *Quoniam tu solus*. At St. Martin's Hall, March 19, 1851, John Hullah performed the *Credo*. The Bach Society (founded in 1850) gave the first eleven movements of the work at King's College, July 24, 1860. Twice during the year 1868 Henry Leslie included the *Sanctus* at his concerts of February 20 and March 26. In 1840 the Sacred Harmonic Society (then under Surman's conductorship) rehearsed the Mass, but no performance of it was ever given by the Society. In conclusion, a memorable rendering of the work was given at the Leeds Musical Festival of 1886, conducted by Sir Arthur Sullivan, who prepared this edition of the Mass for that occasion.

Further details of these performances are contained in a series of articles on 'Bach's Music in England,' by the present writer, which appeared in The Musical Times from September to December, 1896.

F. G. EDWARDS.

October, 1907.

EDITORIAL NOTE.

The few marks of expression used in this edition were inserted by me for the performance of the Mass at the Leeds Festival of 1886. I have employed them very sparingly, so that the breadth and grandeur of the work might not be impaired. They are indications of degrees of force, rather than of expression. In every case I have been guided either by the character of the music or by the meaning of the words.

ARTHUR SULLIVAN.

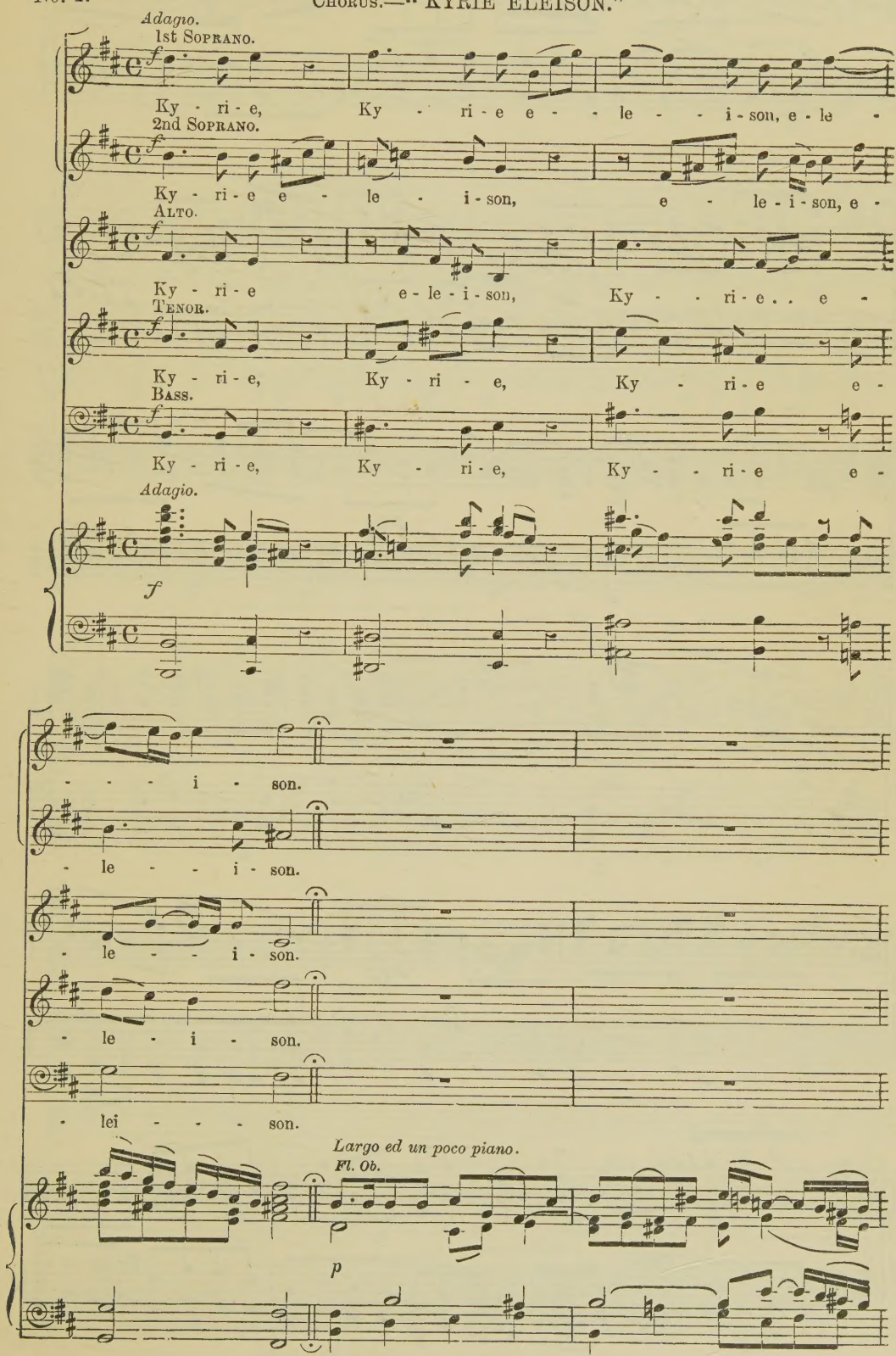
October, 1886.

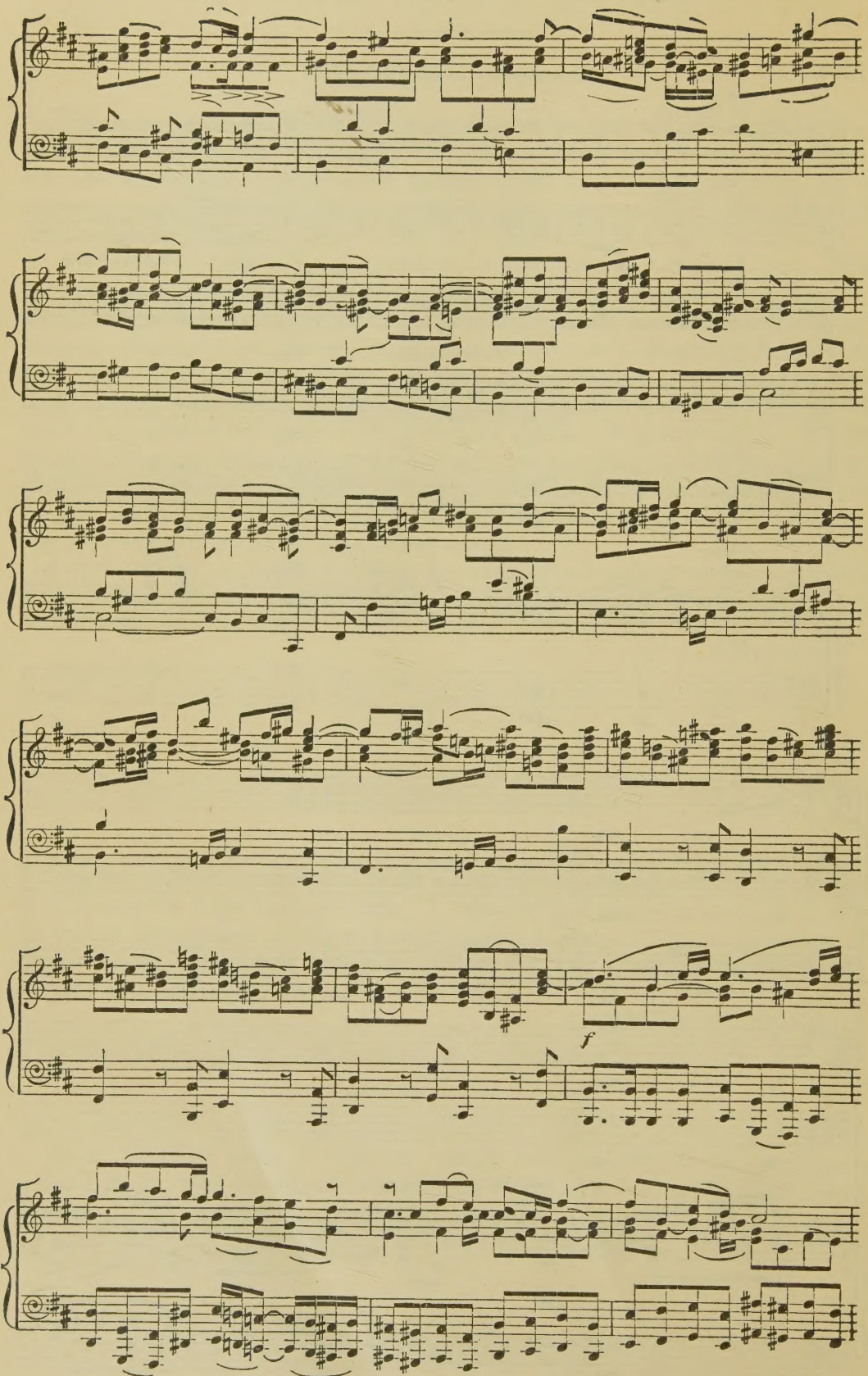
Some additional marks of expression, largely based on those in the chorus-parts prepared by Mr. Otto Goldschmidt for the Bach Choir, have been added to the present edition.

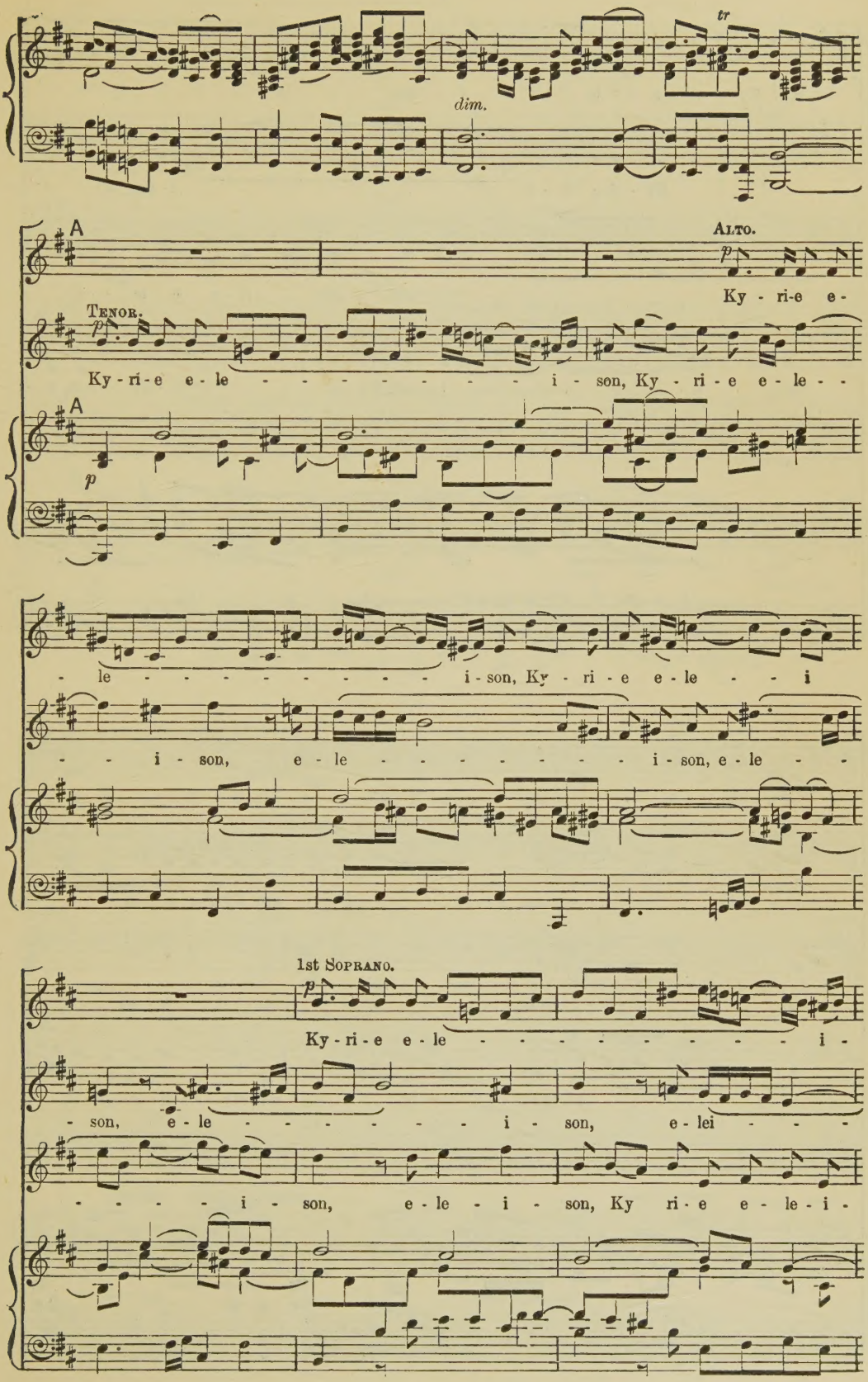
February, 1908.

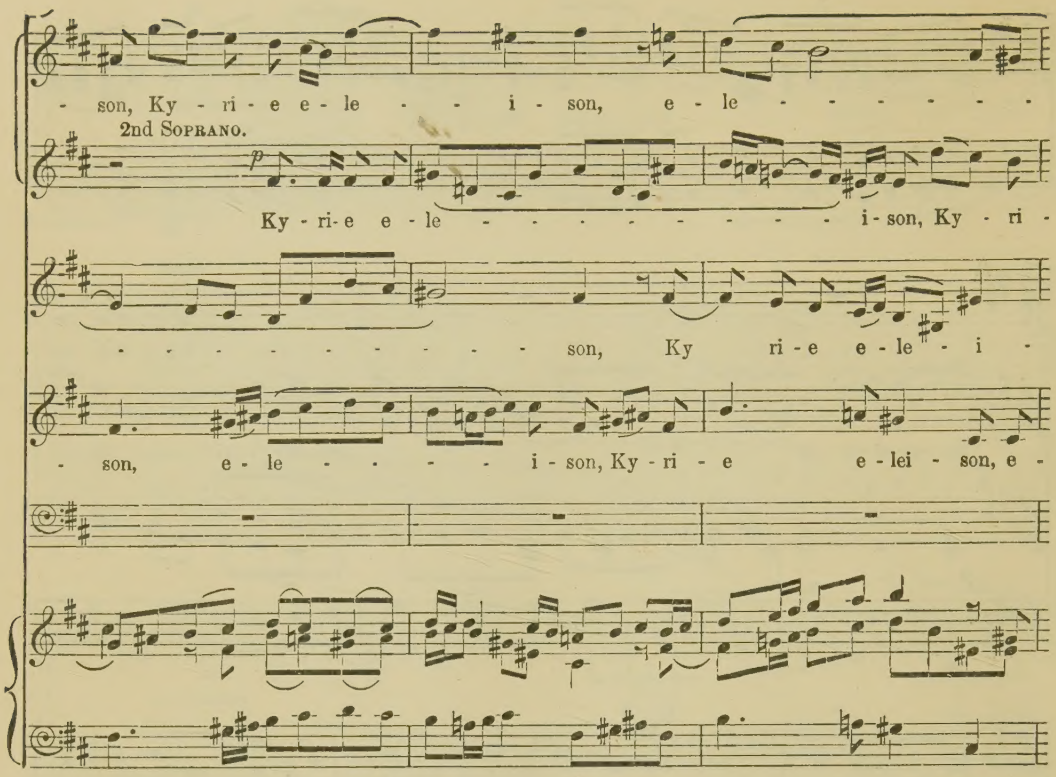
MASS IN B MINOR.

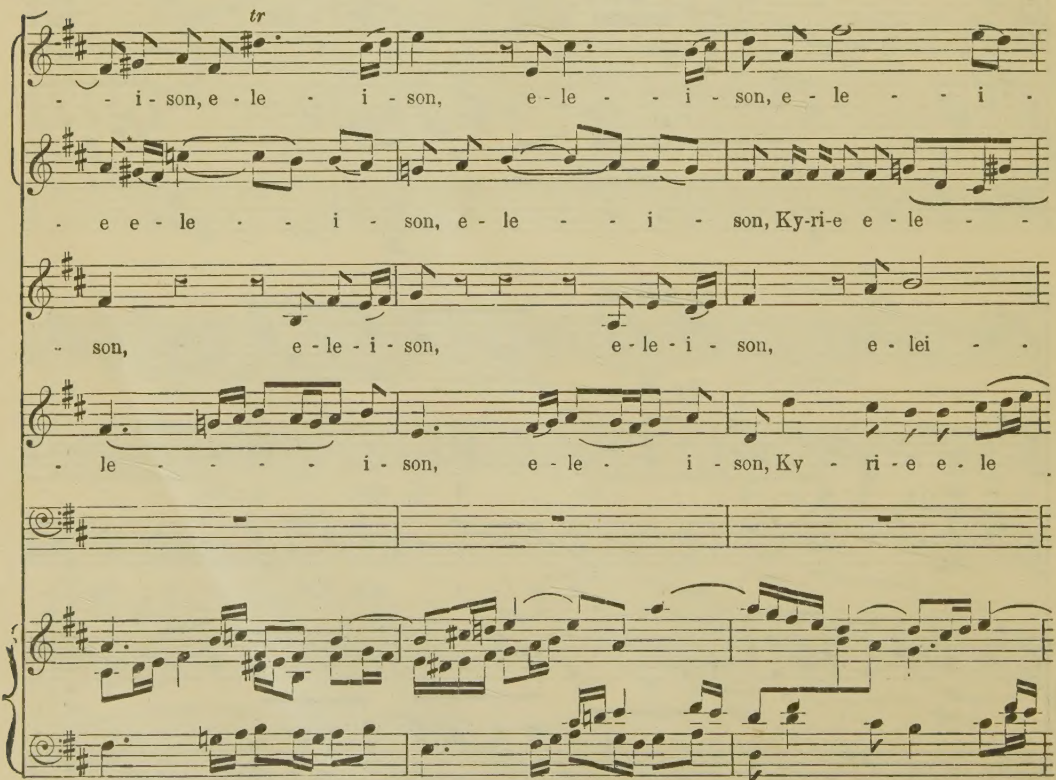
No. 1. CHORUS.—" KYRIE ELEISON."

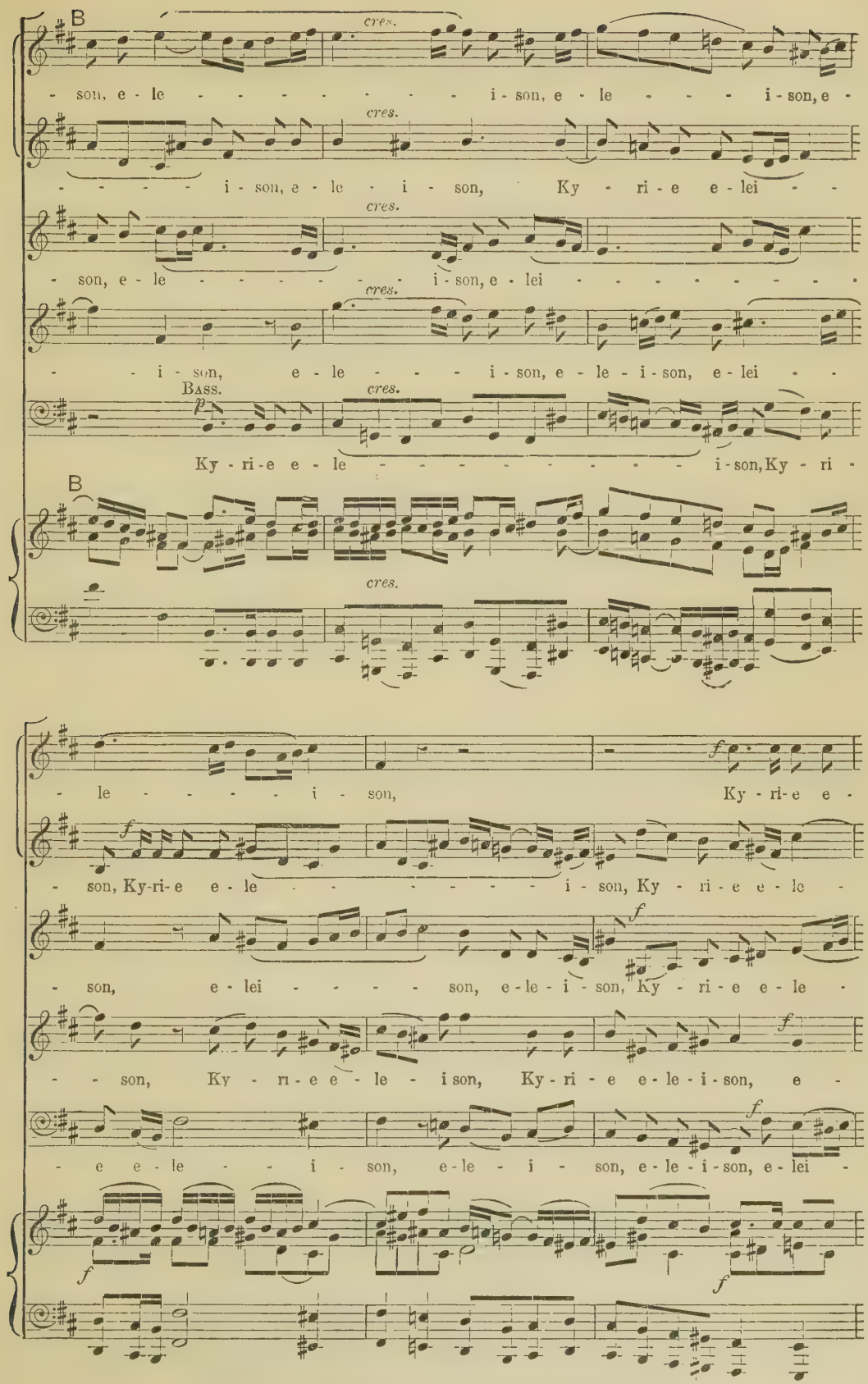

Adagio.
1st Soprano.
Ky - ri - e, Ky - ri - e e - - le - - i - son, e - le -
2nd Soprano.
Ky - ri - e e - le - i - son, e - le - i - son, e -
Alto.
Ky - ri - e e - le - i - son, Ky - - ri - e . . e -
Tenor.
Ky - ri - e, Ky - ri - e, Ky - ri - e e -
Bass.
Ky - ri - e, Ky - ri - e, Ky - - ri - e e -
Adagio.
f
- - - i - son.
- le - - i - son.
- le - - i - son.
- le - i - son.
- lei - - - son.
Largo ed un poco piano.
Fl. Ob.
p

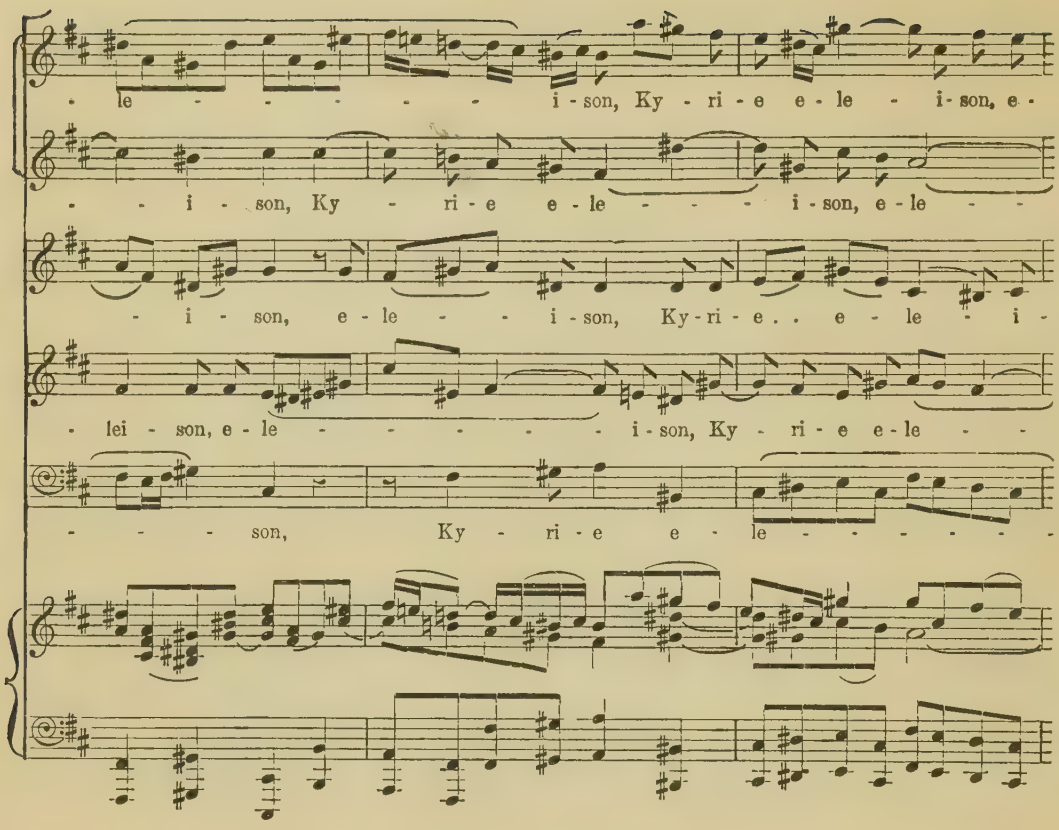

f

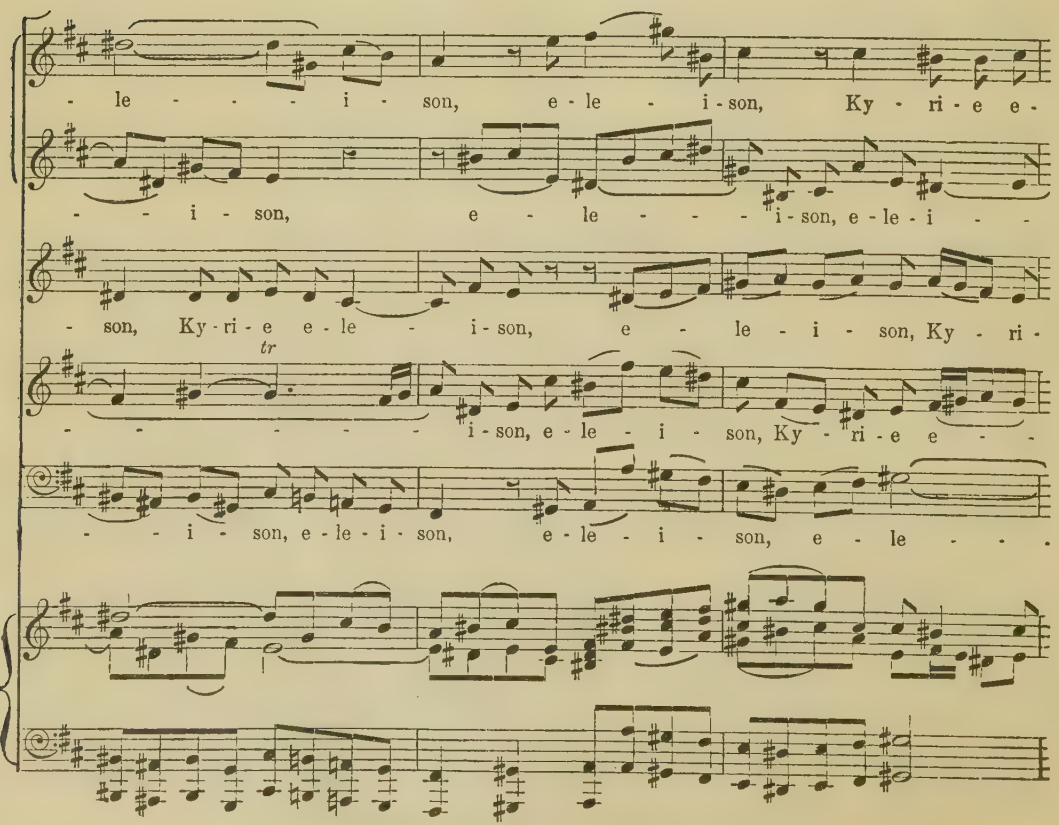

tr
dim.
A
Alto.
p
Ky - ri-e e-
Tenor.
p
Ky - ri - e e - le - - - - - - - - - - i - son, Ky - ri - e e - le - -
A
p
- le - - - - - - - - - - - i - son, Ky - ri - e e - le - - i
- - i - son, e - le - - - - - - - - - - i - son, e - le - -
1st Soprano.
p
Ky - ri - e e - le - - - - - - - - - - - - i -
- son, e - le - - - - - - - - i - son, e - lei - - -
- - - - - i - son, e - le - i - son, Ky ri - e e - le - i -

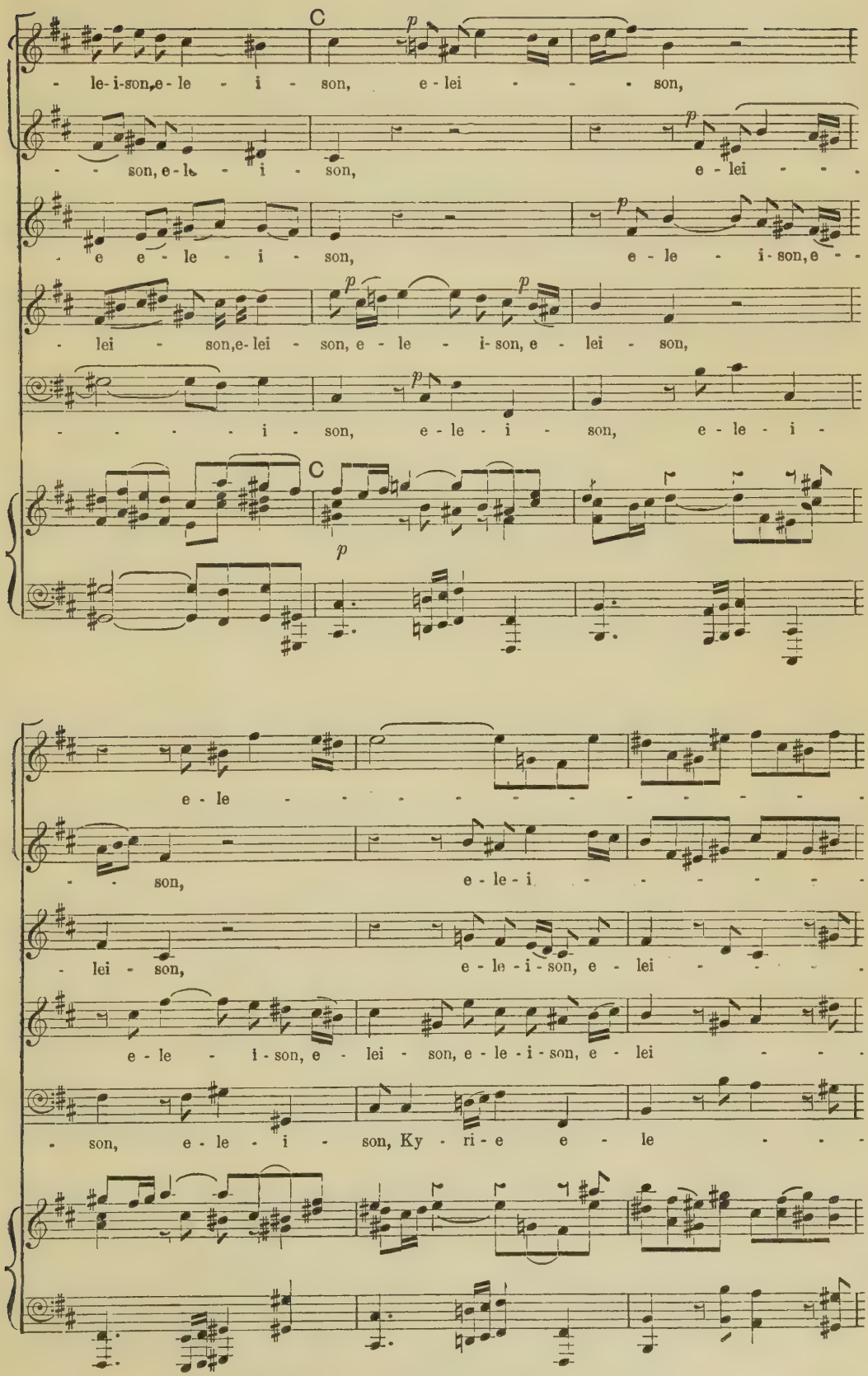

- son, Ky - ri - e e - le - - i - son, e - le - - - - - - -
2nd Soprano.
p
Ky - ri - e e - le - - - - - - - - - - i - son, Ky - ri -
- - - - - - - - - - - son, Ky ri - e e - le - i -
- son, e - le - - - - i - son, Ky - ri - e e - lei - son, e -

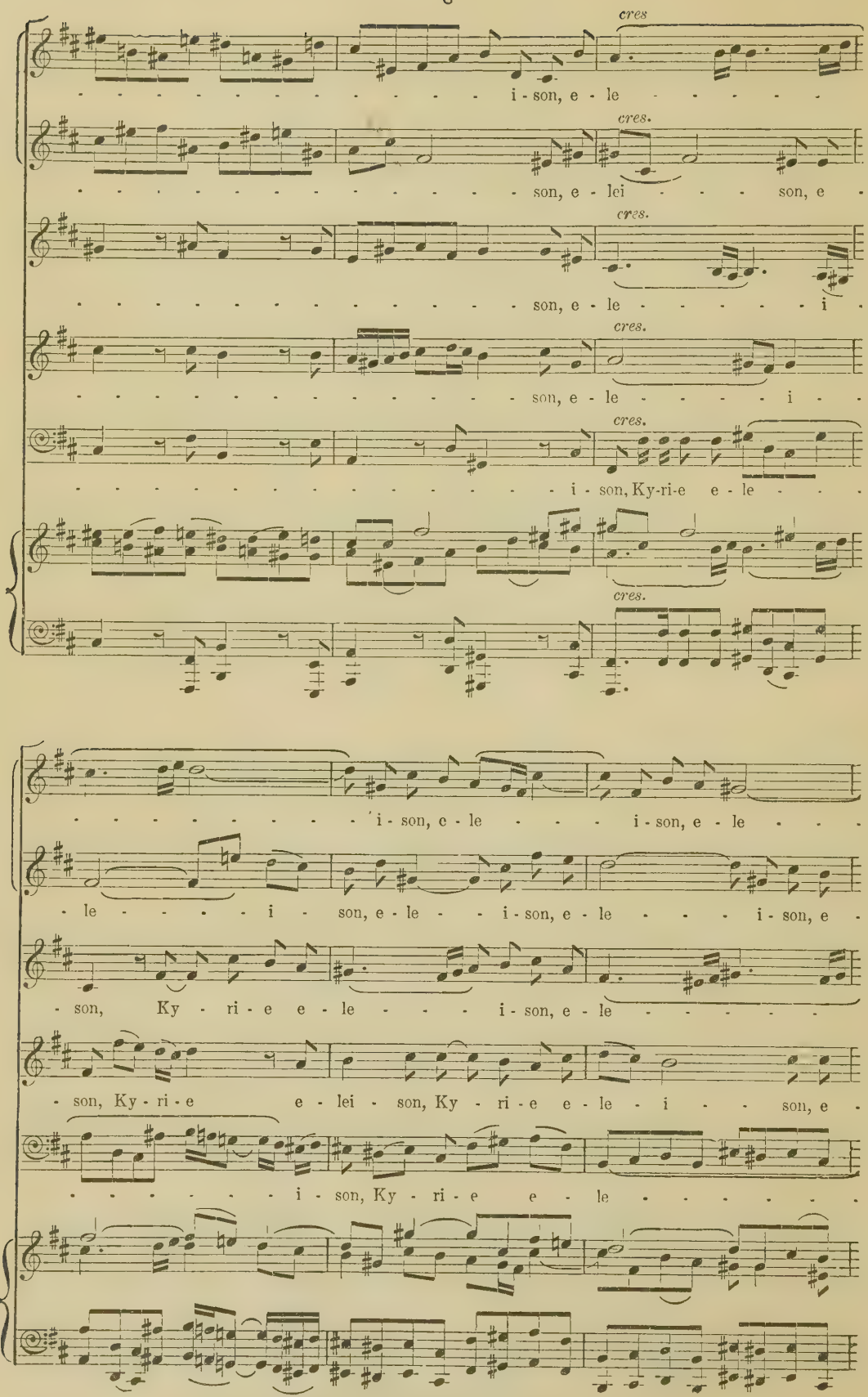

tr
- - i - son, e - le - i - son, e - le - - i - son, e - le - - i -
- e e - le - - i - son, e - le - - i - son, Ky-ri-e e - le - -
- son, e - le - i - son, e - le - i - son, e - lei - -
- le - - - - - i - son, e - le - i - son, Ky - ri - e e - le

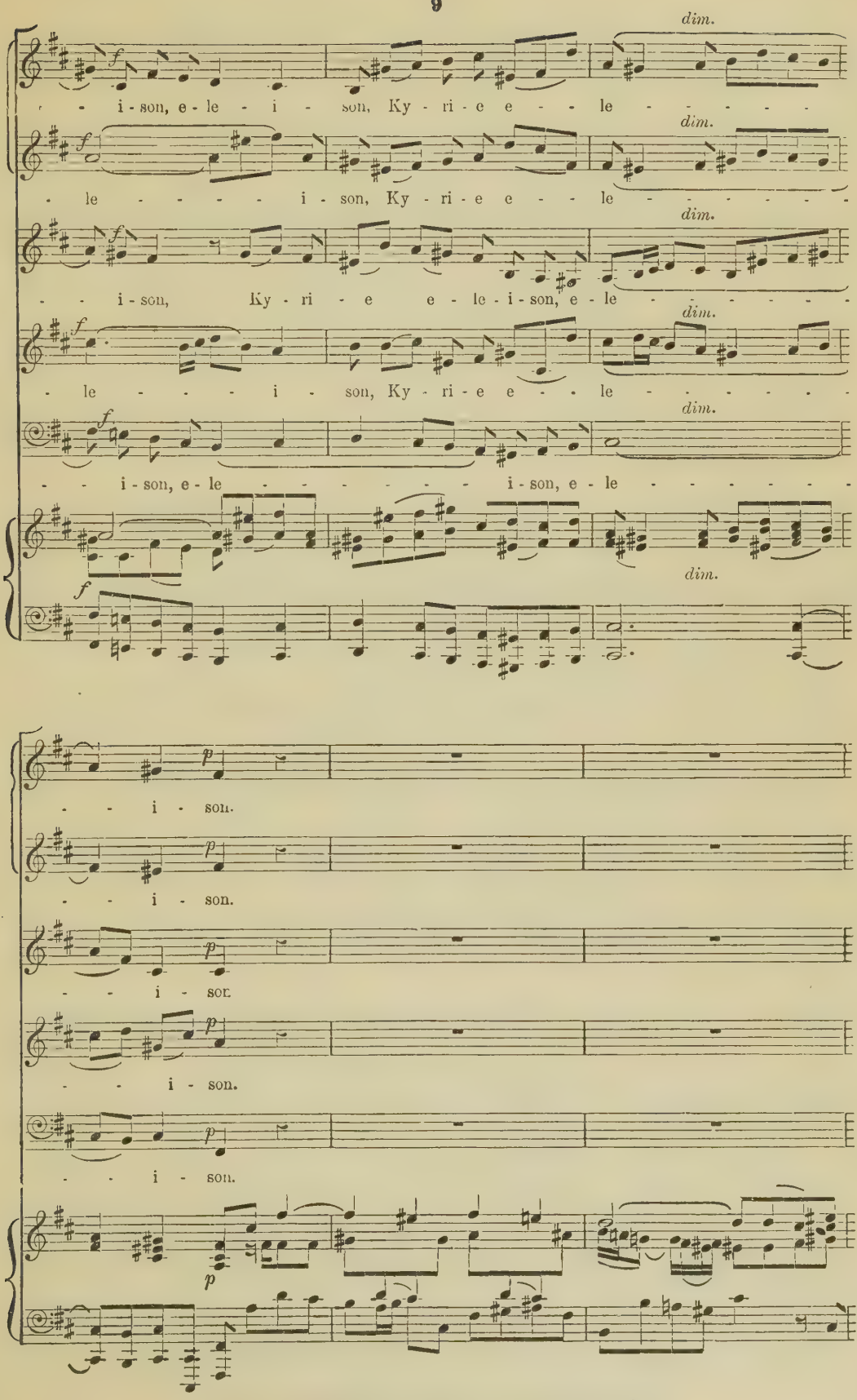

B
cres.
- son, e - le - - - - - - - - - i - son, e - le - - - - i - son, e -
cres.
- - - - - i - son, e - le - i - son, Ky - ri - e e - lei - -
cres.
- son, e - le - - - - - - - i - son, e - lei - - - - - - - - -
cres.
- - i - son, e - le - - - - i - son, e - le - i - son, e - lei - -
Bass.
p
cres.
Ky - ri - e e - le - - - - - - - - - - i - son, Ky - ri -
B
cres.
- le - - - - - i - son, Ky - ri - e e -
f
- son, Ky-ri- e e - le - - - - - - - - i - son, Ky - ri - e e - le -
f
- son, e - lei - - - - - son, e - le - i - son, Ky - ri - e e - le -
f
- - son, Ky - ri - e e - le - i son, Ky - ri - e e - le - i - son, e -
f
- e e - le - - - i - son, e - le - i - son, e - le - i - son, e - lei -
f
f

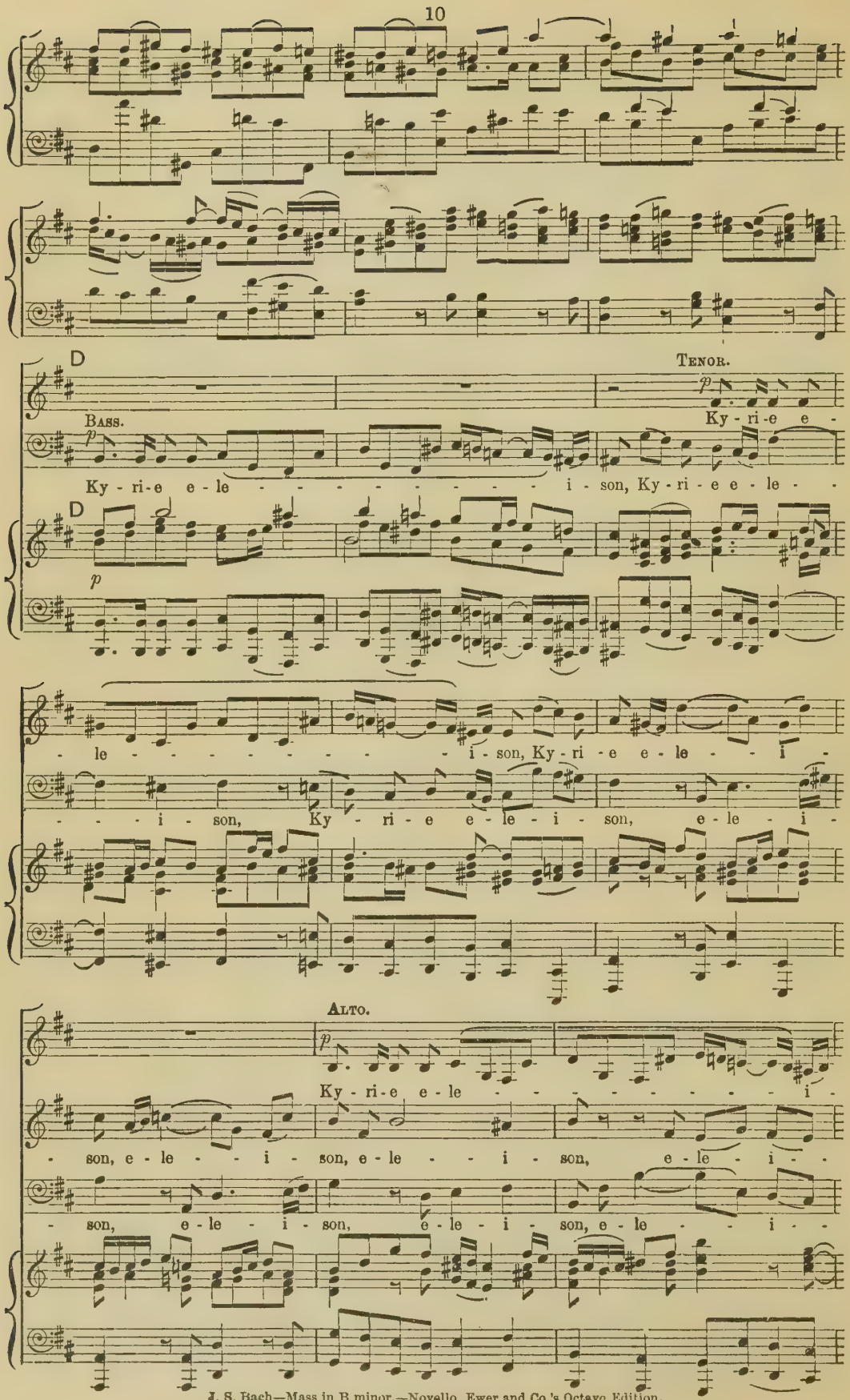

le - - - - - - - i - son, Ky - ri - e e - le - i - son, e -
- - i - son, Ky - ri - e e - le - - - - i - son, e - le - -
- i - son, e - le - - i - son, Ky - ri - e . . e - le - i -
- lei - son, e - le - - - - - - i - son, Ky - ri - e e - le - -
- - - - son, Ky - ri - e e - le - - - - - - -

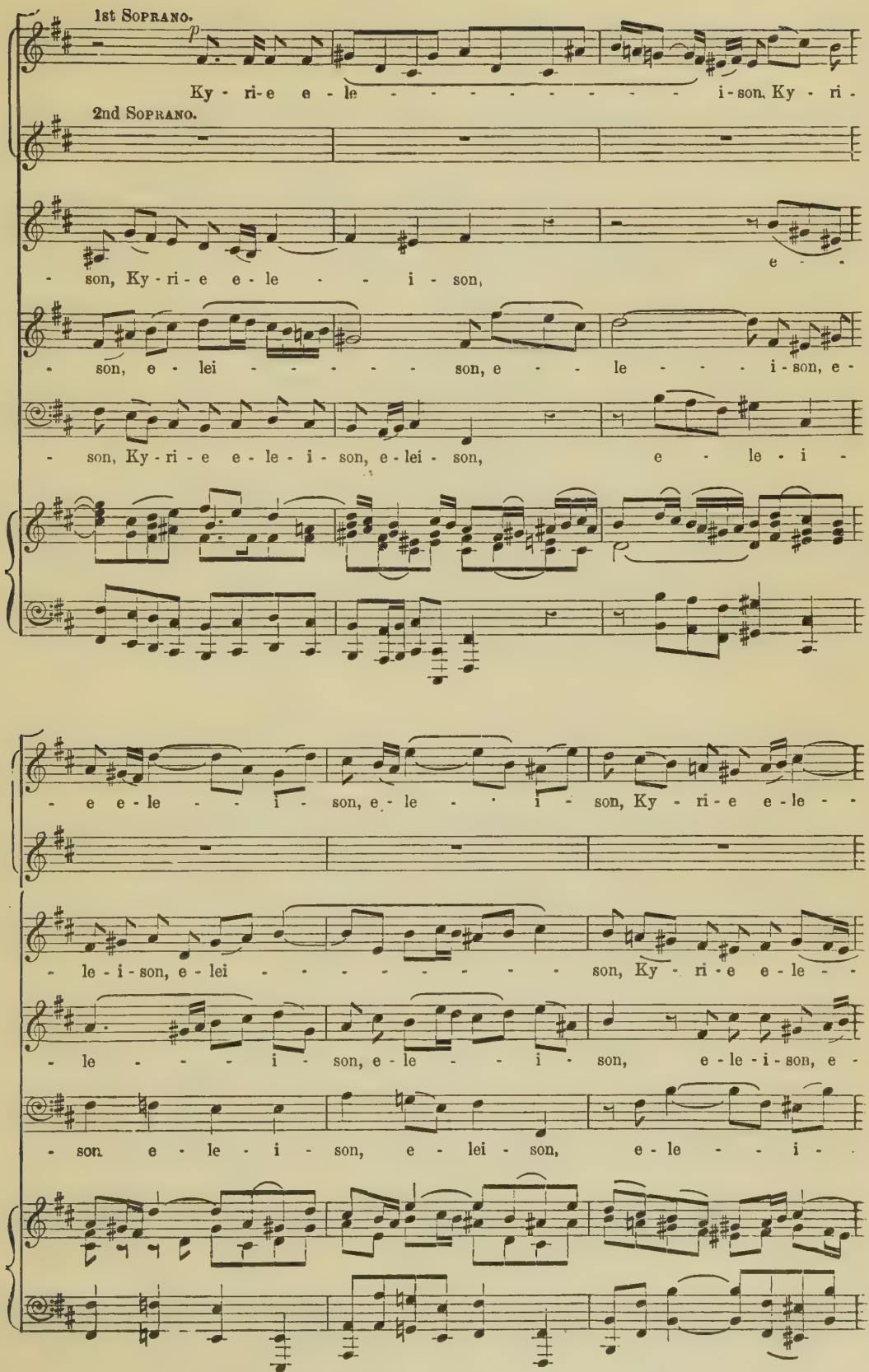

- le - - - - i - son, e - le - i - son, Ky - ri - e e -
- - i - son, e - le - - - - i - son, e - le - i - -
- son, Ky - ri - e e - le - i - son, e - le - i - son, Ky - ri -
tr
- - - - - - - - i - son, e - le - i - son, Ky - ri - e e - -
- - i - son, e - le - i - son, e - le - i - son, e - le - -

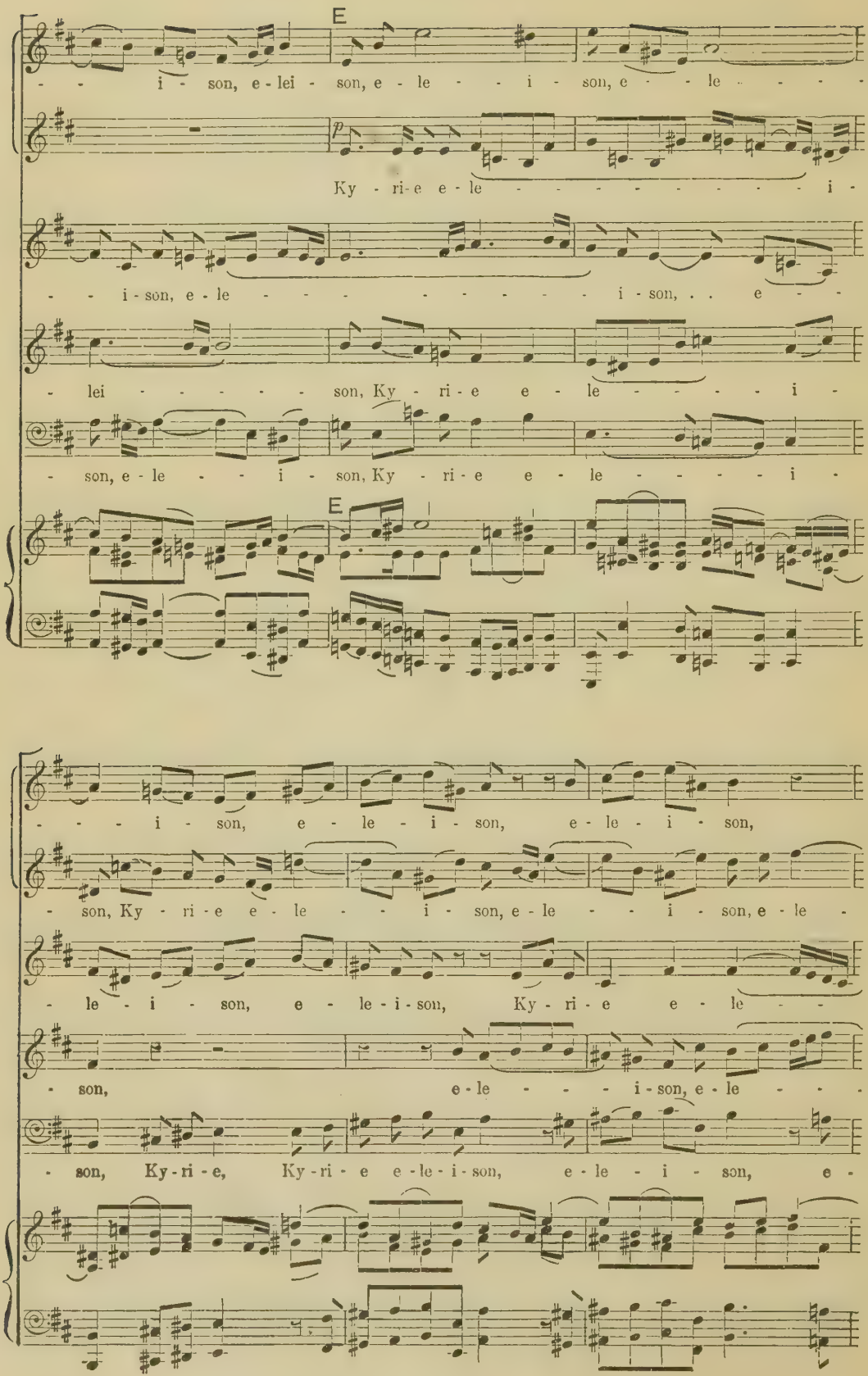

C
p
- le- i-son, e - le - i - son, e - lei - - - son,
- - son, e - le - i - son, e - lei - - -
- e e - le - i - son, e - le - i-son, e - -
- lei - son, e- lei - son, e - le - i-son, e - lei - son,
- - - - - i - son, e - le - i - son, e - le - i -
C
p
e - le - - - - - - - - - - - - -
- - son, e - le - i - - - - - - -
- lei - son, e - le - i - son, e - lei - - - -
e - le - i - son, e - lei - son, e - le - i - son, e - lei - - -
- son, e - le - i - son, Ky - ri - e e - le - - -

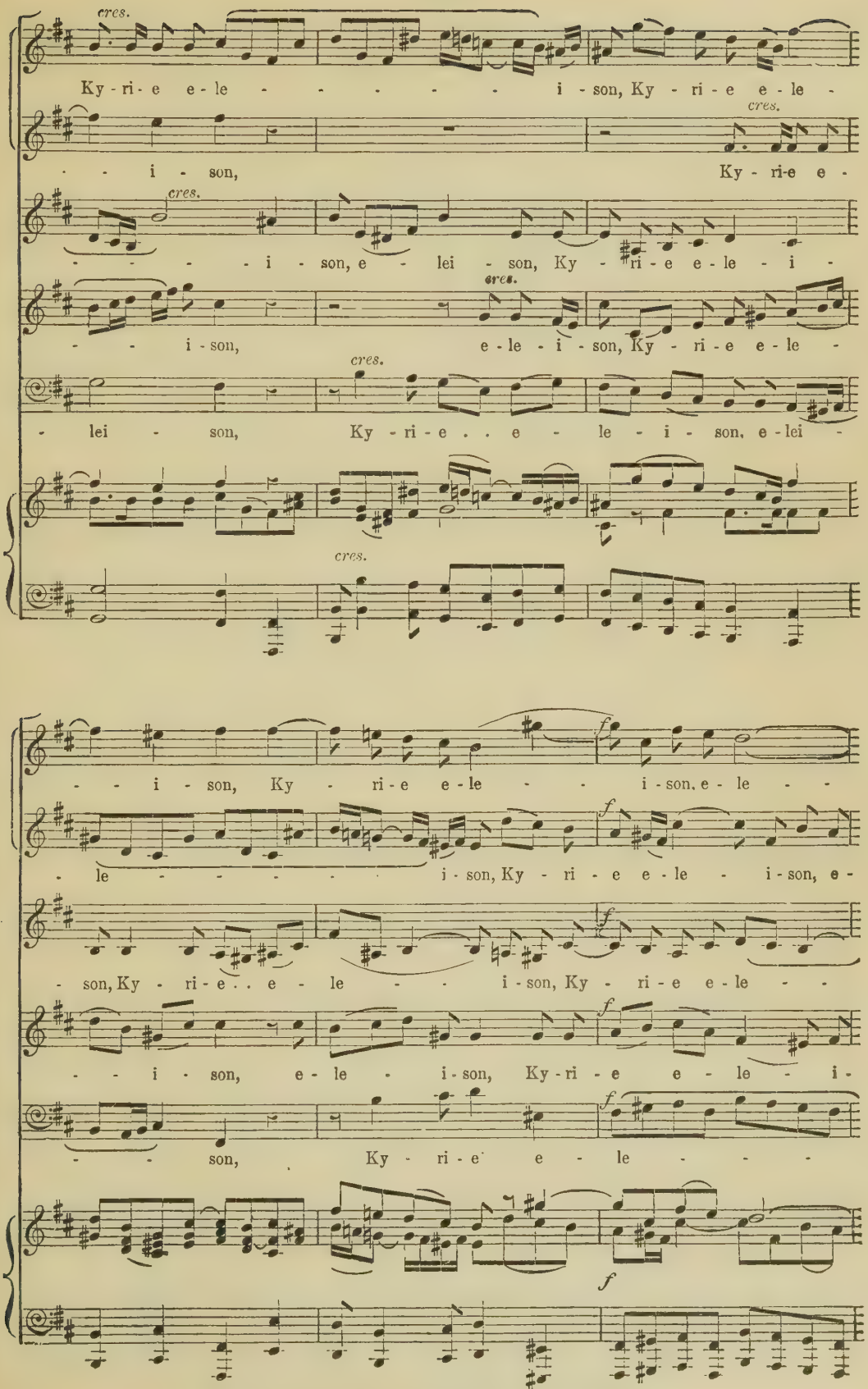

cres
i - son, e - le
cres.
son, e - lei - son, e
cres.
son, e - le - i
cres.
son, e - le - i
cres.
i - son, Ky-ri-e e - le
cres.
i - son, e - le i - son, e - le
le - i - son, e - le i - son, e - le i - son, e
son, Ky - ri - e e - le - i - son, e - le
son, Ky - ri - e e - lei - son, Ky - ri - e e - le - i - son, e
i - son, Ky - ri - e e - le

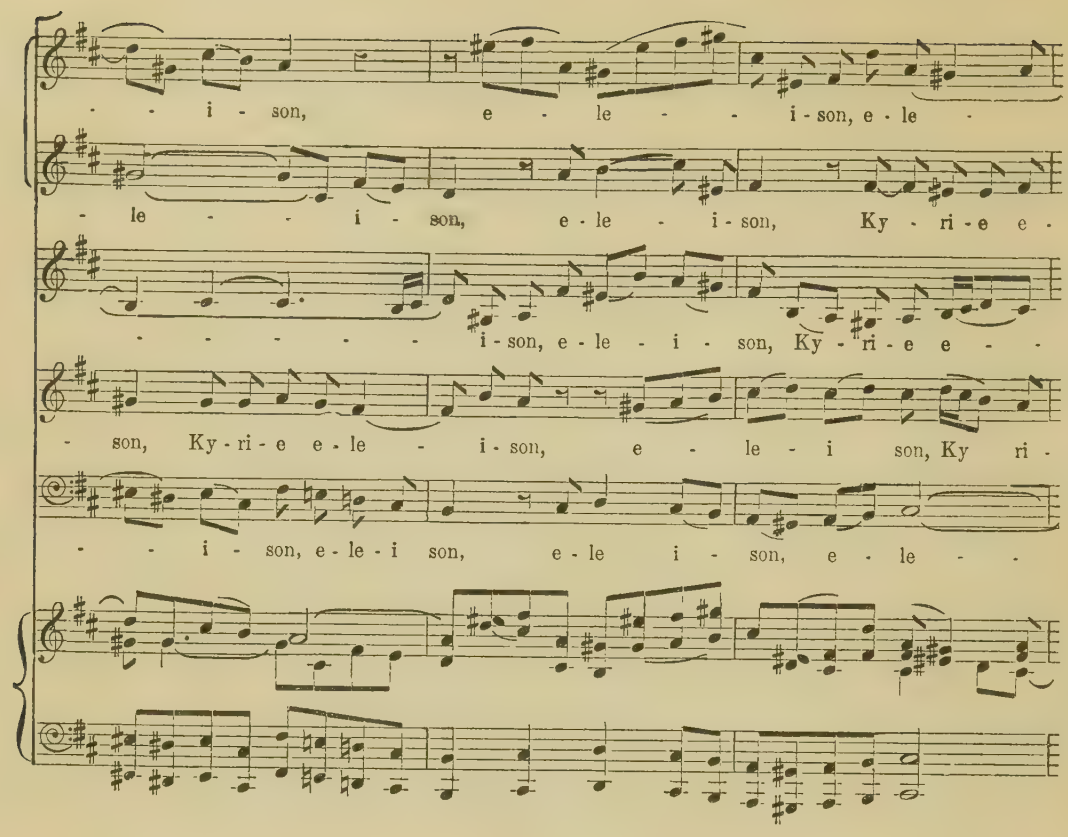

dim.
- - i - son, e - le - i - son, Ky - ri - e e - - le - - - - -
- le - - - - - i - son, Ky - ri - e e - - le - - - - - -
- - i - son, Ky - ri - e e - le - i - son, e - le - - - - - -
- le - - - - i - son, Ky - ri - e e - - le - - - - - -
- - i - son, e - le - - - - - - i - son, e - le - - - - - -
- - i - son.
- - i - son.
- - i - son.
- - i - son.
- - i - son.

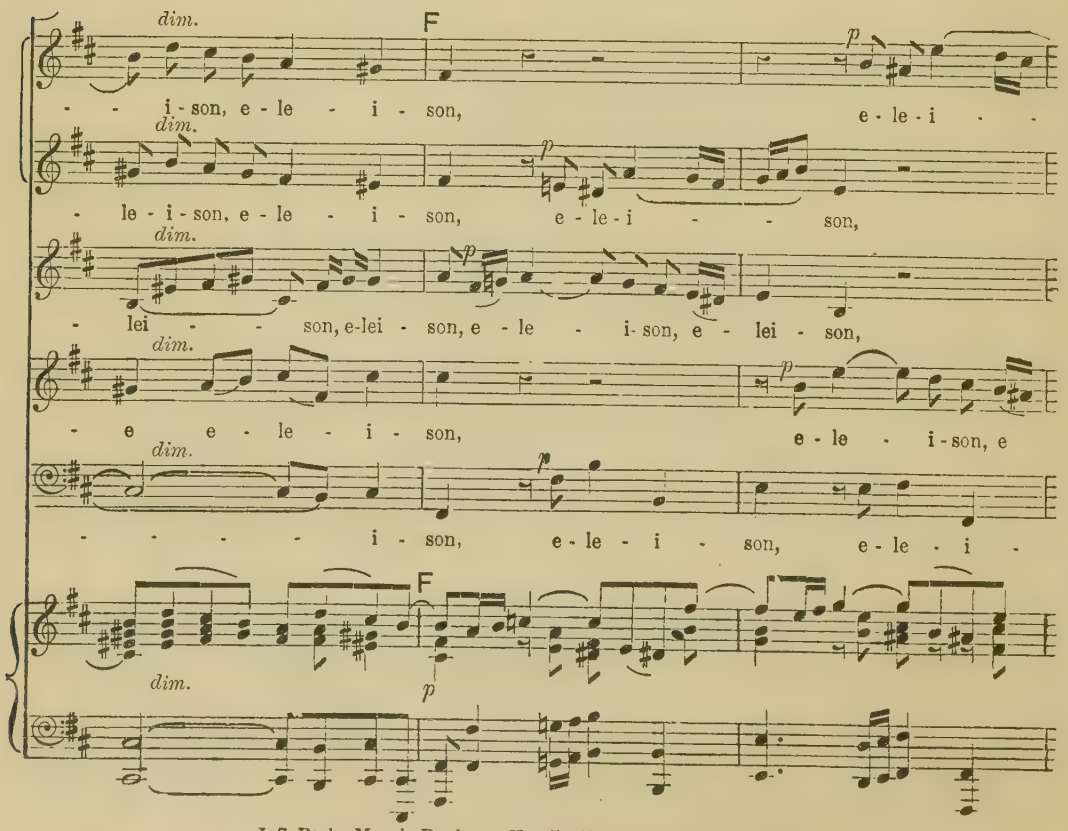

D
Tenor.
p
Ky - ri - e e -
Bass.
p
Ky - ri - e e - le - - - - - - - - - - - - i - son, Ky - ri - e e - le - -
D
p
- le - - - - - - - - - - - - i - son, Ky - ri - e e - le - - - i -
- - - - i - son, Ky - ri - e e - le - i - son, e - le - - i -
Alto.
p
Ky - ri - e e - le - - - - - - - - - - - - i -
- son, e - le - - - i - son, e - le - - - i - son, e - le - - i - -
- son, e - le - - i - son, e - le - i - son, e - le - - - i - -

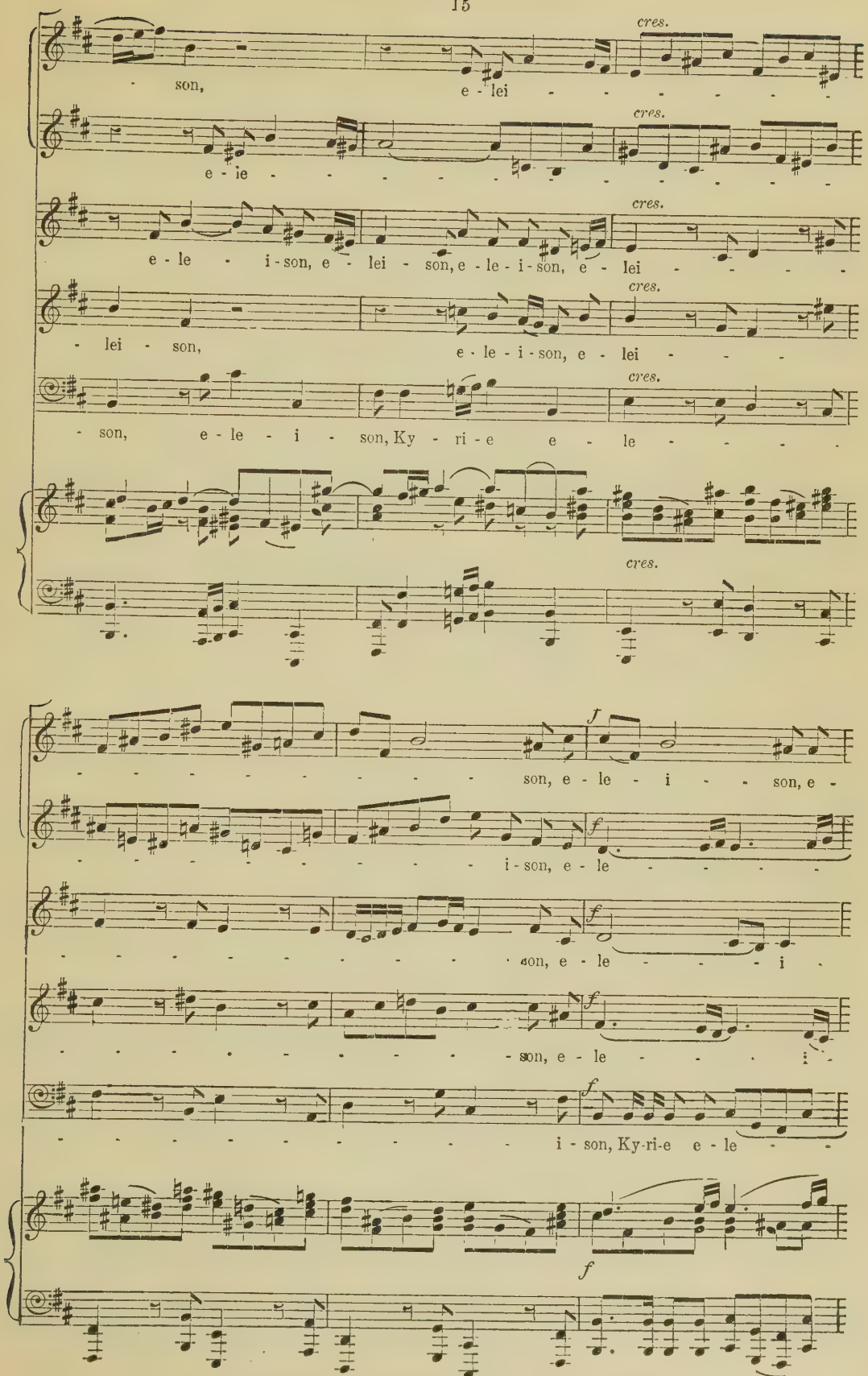

1st Soprano.
p
Ky - ri-e e - le - - - - - - - - - i-son. Ky - ri -
2nd Soprano.
- son, Ky - ri - e e - le - - i - son,
e - -
- son, e - lei - - - - - son, e - - le - - - i-son, e -
- son, Ky - ri - e e - le - i - son, e - lei - son, e - le - i -
- e e - le - - i - son, e - le - - i - son, Ky - ri - e e - le - -
- le - i - son, e - lei - - - - - - - - son, Ky - ri - e e - le - -
- le - - - - i - son, e - le - - - i - son, e - le - i - son, e -
- son e - le - i - son, e - lei - son, e - le - - i -

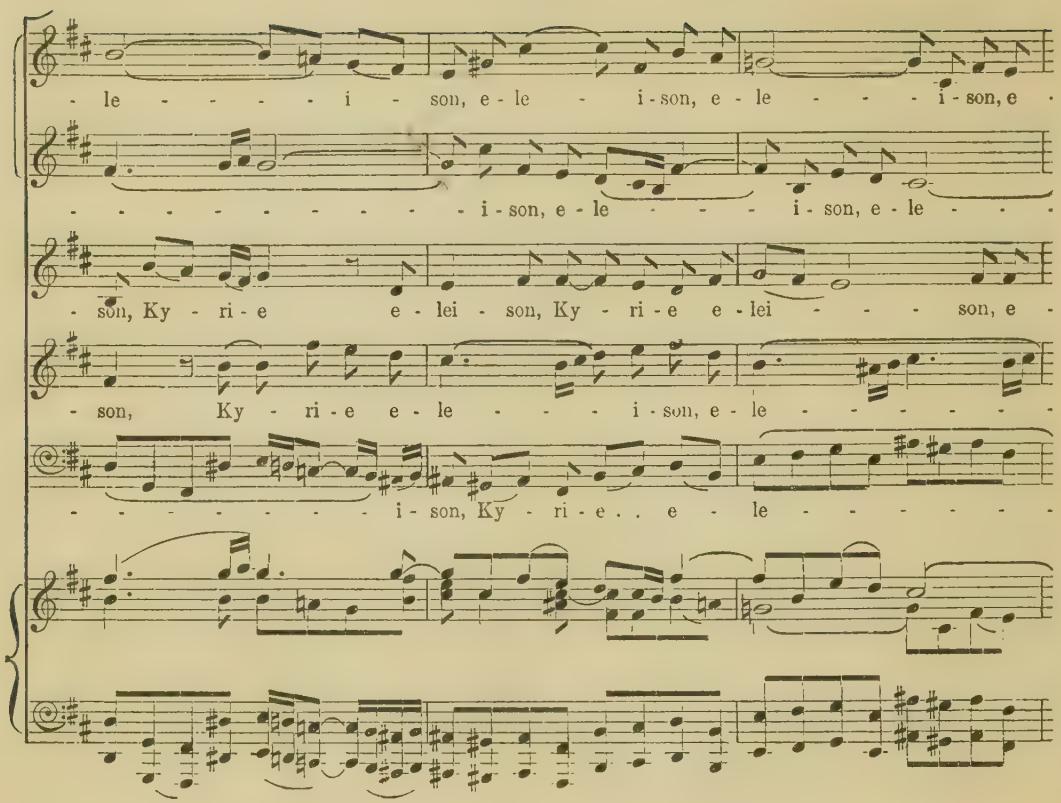

E
- - i - son, e - lei - son, e - le - - i - son, e - - le - - - -
p
Ky - ri - e e - le - - - - - - - - - - i -
- - i - son, e - le - - - - - - - - - - i - son, . . e - - -
- lei - - - - - son, Ky - ri - e e - le - - - - - i -
- son, e - le - - - i - son, Ky - ri - e e - le - - - - - i -
E
- - - - i - son, e - le - i - son, e - le - i - son,
- son, Ky - ri - e e - le - - - i - son, e - le - - - i - son, e - le -
- le - i - son, e - le - i - son, Ky - ri - e e - le - - -
- son, e - le - - - - i - son, e - le - - -
- son, Ky - ri - e, Ky - ri - e e - le - i - son, e - le - i - son, e -

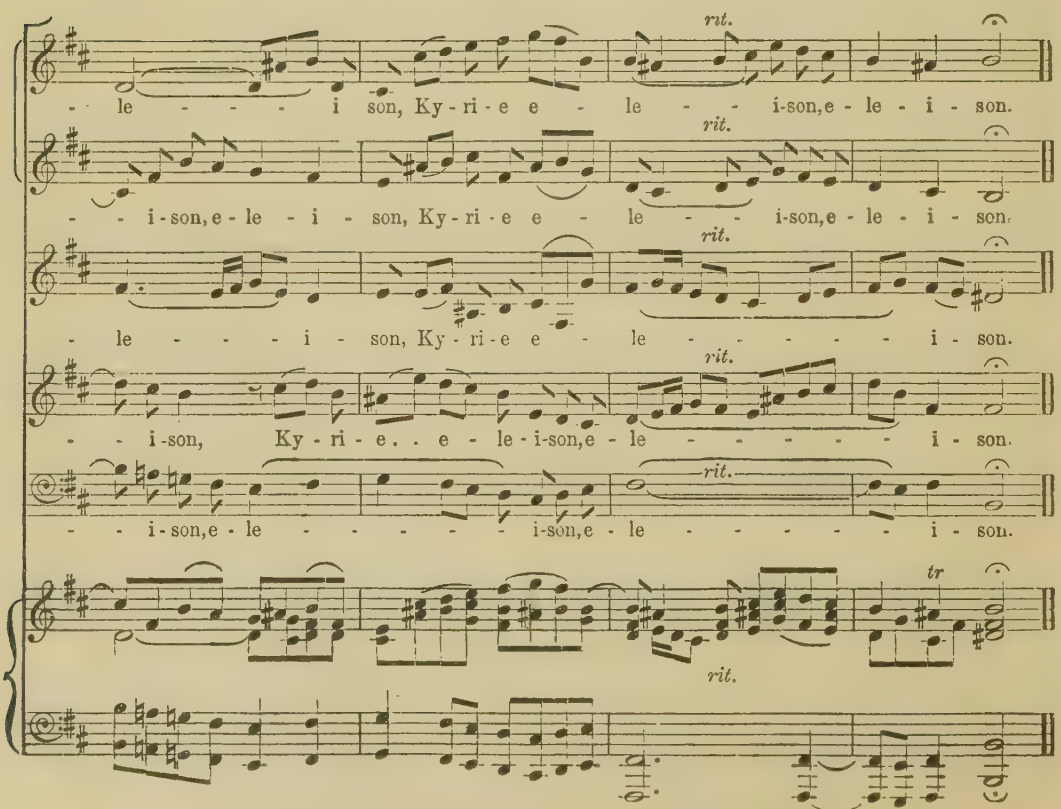

cres.
Ky - ri - e e - le - - - - - - i - son, Ky - ri - e e - le -
cres.
- - i - son, Ky - ri-e e -
cres.
- - - - - i - son, e - lei - son, Ky - ri - e e - le - i -
cres.
- - i - son, e - le - i - son, Ky - ri - e e - le -
cres.
- lei - son, Ky - ri - e . . e - le - i - son, e - lei -
cres.
- - i - son, Ky - ri - e e - le - - i - son. e - le - -
f
- le - - - - - - i - son, Ky - ri - e e - le - i - son, e -
f
- son, Ky - ri - e . . e - le - - i - son, Ky - ri - e e - le - -
f
- - i - son, e - le - i - son, Ky - ri - e e - le - i -
f
- - son, Ky - ri - e e - le - - -
f

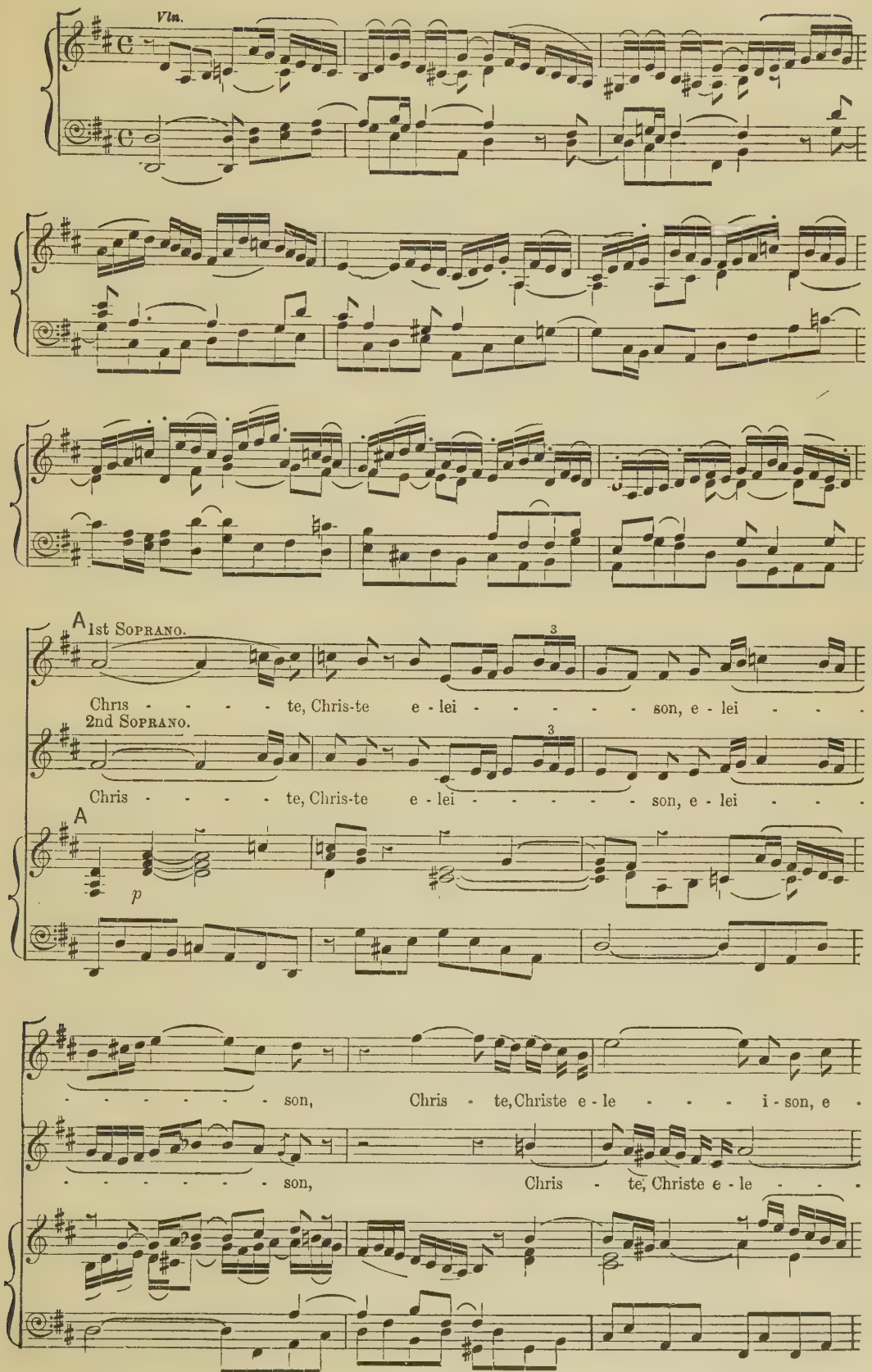

- - i - son, e - le - - i - son, e - le -
- le - - i - son, e - le - i - son, Ky - ri - e e -
- - - - - - i - son, e - le - i - son, Ky - ri - e e - -
- son, Ky - ri - e e - le - i - son, e - le - i son, Ky ri -
- - i - son, e - le - i son, e - le i - son, e - le - -

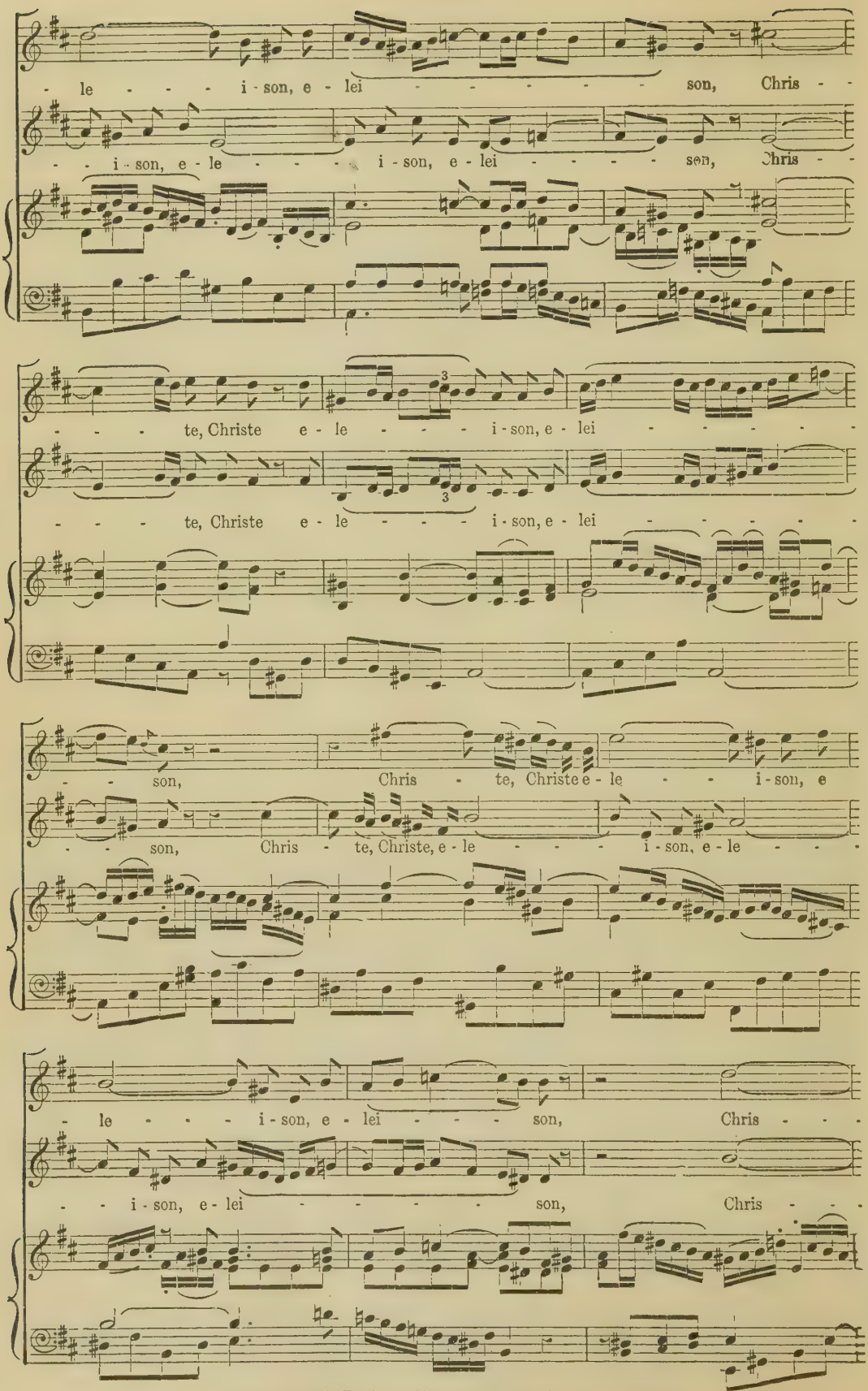

dim.
F
p
- - i - son, e - le - i - son, e - le - i - -
dim.
p
- le - i - son, e - le - i - son, e - le - i - - son,
dim.
p
- lei - - son, e - lei - son, e - le - i - son, e - lei - son,
dim.
p
- e e - le - i - son, e - le - i - son, e
dim.
p
- - - - - i - son, e - le - i - son, e - le - i -
F
dim.
p

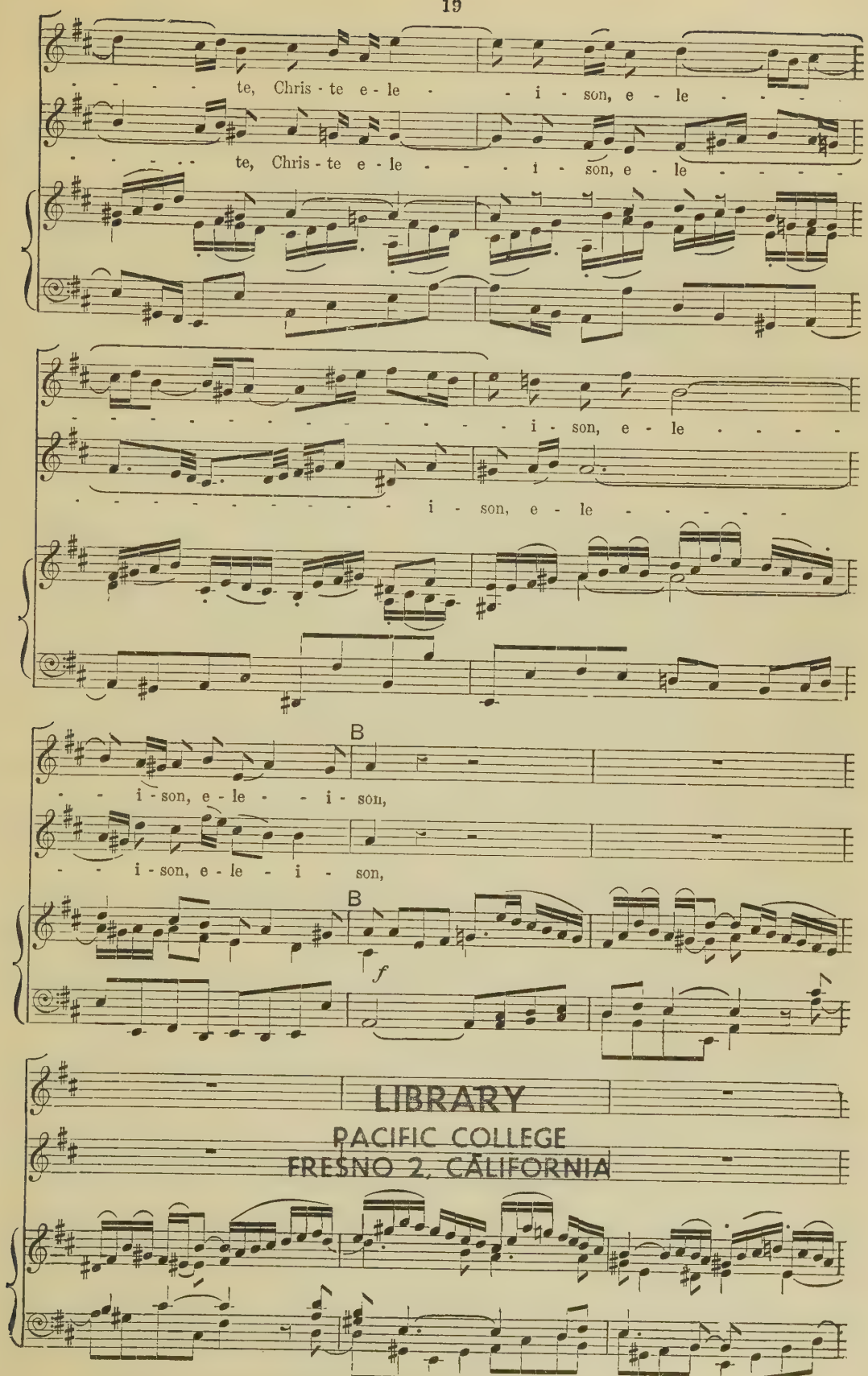

cres.
son, e - lei -
cres.
e - ie -
cres.
e - le - i - son, e - lei - son, e - le - i - son, e - lei -
cres.
- lei - son, e - le - i - son, e - lei -
cres.
- son, e - le - i - son, Ky - ri - e e - le -
cres.
f
- son, e - le - i - son, e -
f
- i - son, e - le -
f
- son, e - le - i
f
- son, e - le -
f
- i - son, Ky-ri-e e - le -
f


- le - - - - - i - son, e - le - i - son, e - le - - - - i - son, e -
- - - - - - - - - - - - i - son, e - le - - - - i - son, e - le - - -
- son, Ky - ri - e e - lei - son, Ky - ri - e e - lei - - - - son, e -
- son, Ky - ri - e e - le - - - - i - son, e - le - - - - - - - -
- - - - - - - - - - i - son, Ky - ri - e . . e - le - - - - - - - -

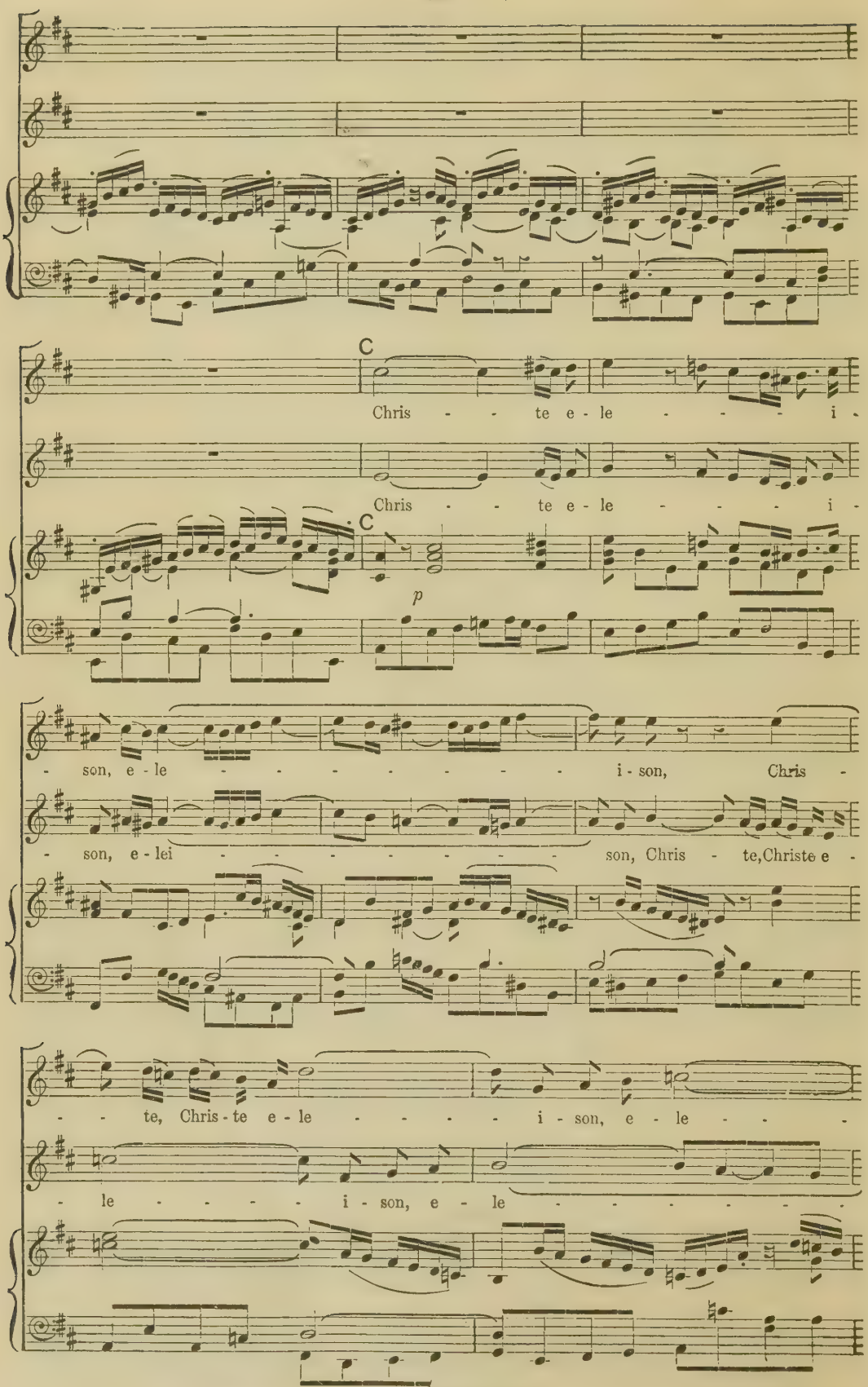

rit.
- le - - - - i son, Ky - ri - e e - le - - - i-son,e - le - i - son.
rit.
- - - i-son,e - le - i - son, Ky - ri - e e - le - - - i-son,e - le - i - son.
rit.
- le - - - - i - son, Ky - ri - e e - le - - - - - - - i - son.
rit.
- - - i-son, Ky - ri - e . . e - le - i-son,e - le - - - - - - - i - son.
rit.
- - - i-son,e - le - - - - - - i-son,e - le - - - - - - - i - son.
tr
rit.

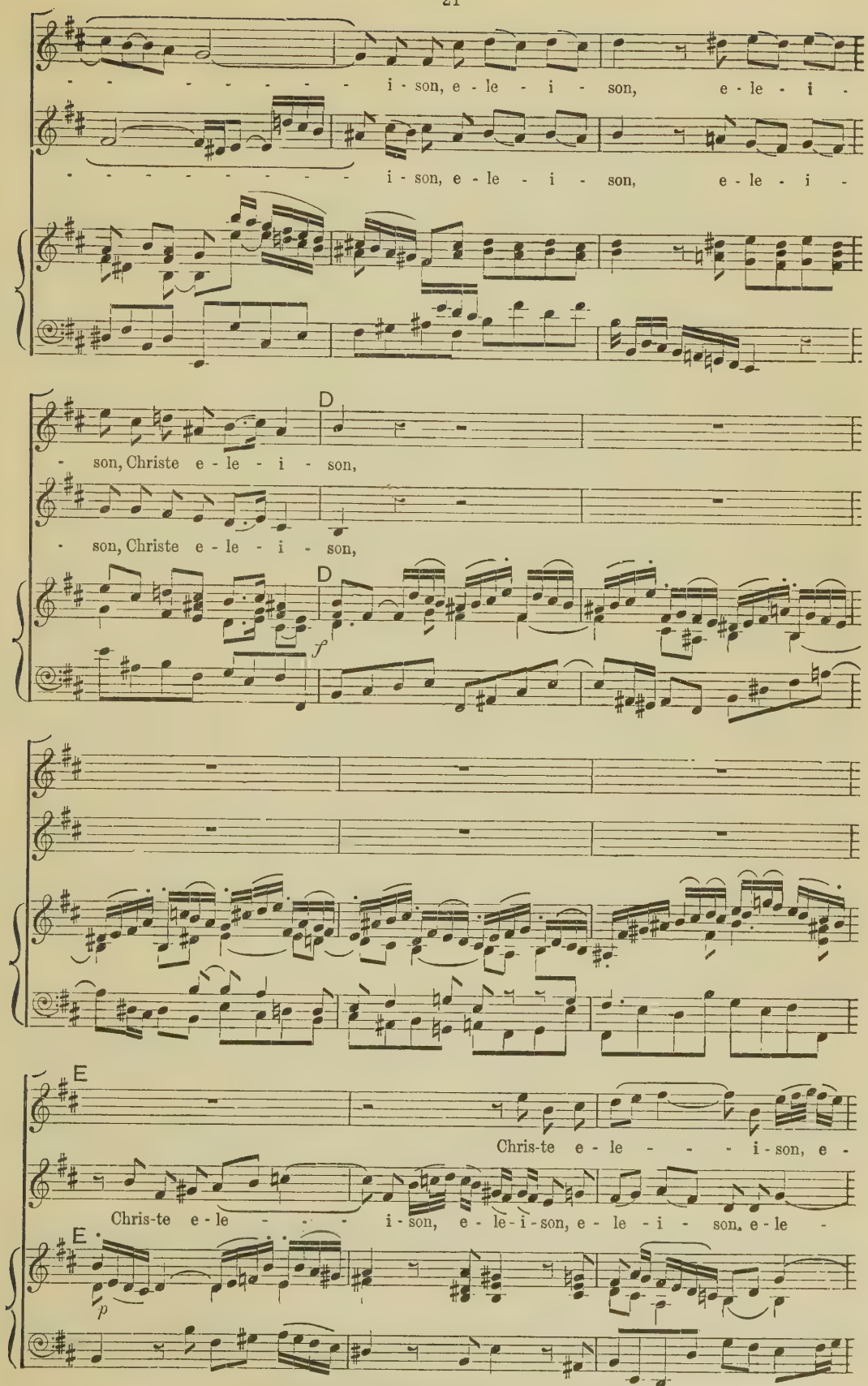

Vln.
A
1st SOPRANO.
Chris - - - - te, Chris-te e - lei - - - - - - son, e - lei - - - -
2nd SOPRANO.
Chris - - - - te, Chris-te e - lei - - - - - - son, e - lei - - - -
A
p
- - - - - - - son, Chris - te, Christe e - le - - - - i - son, e -
- - - - - - - son, Chris - te, Christe e - le - - - -

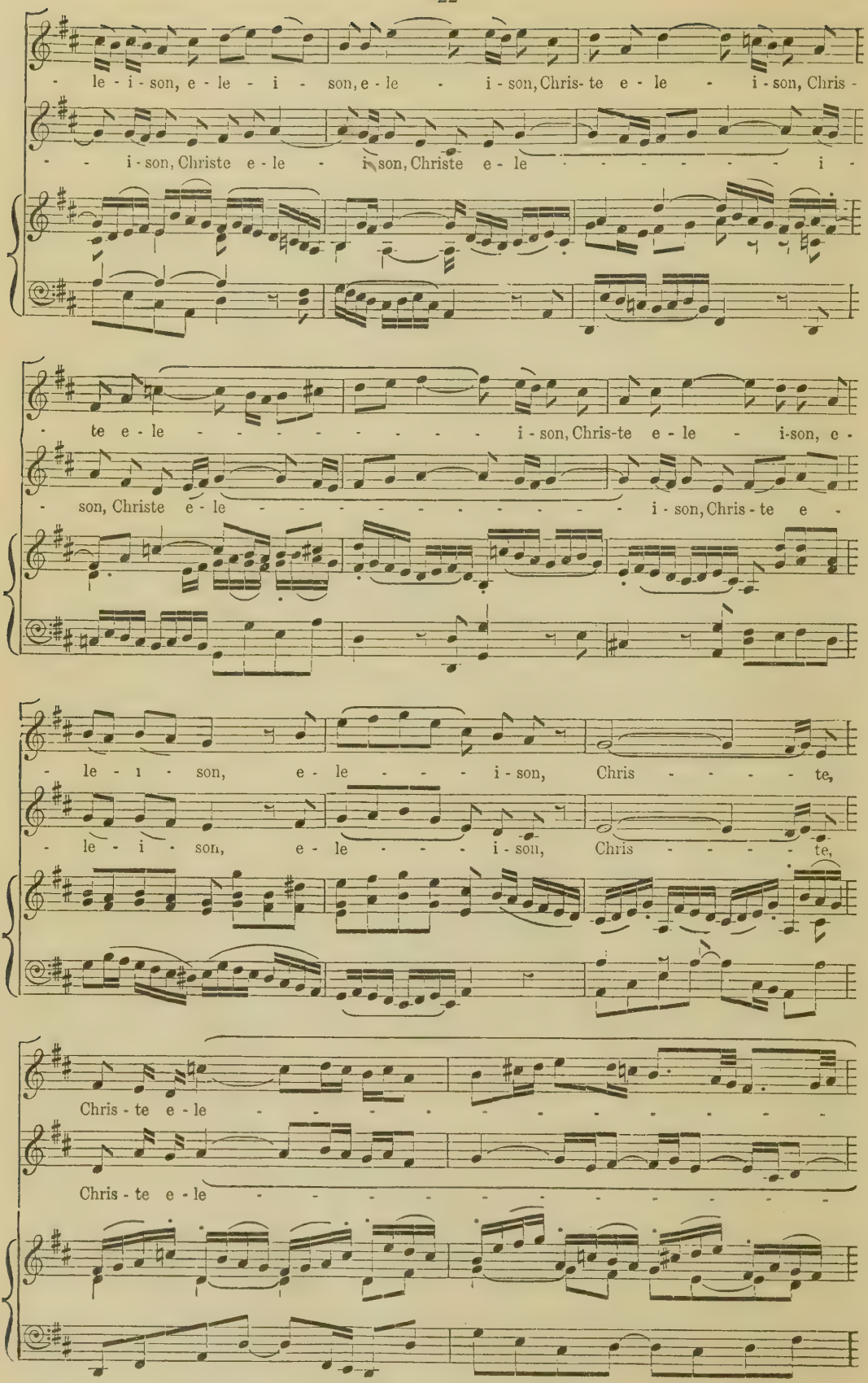

- le - - - - i - son, e - lei - - - - - - - son, Chris - -
- - i - son, e - le - - - - i - son, e - lei - - - - - son, Chris - -
- - - - te, Christe e - le - - - - i - son, e - lei - - - - - -
- - - - te, Christe e - le - - - - i - son, e - lei - - - - - -
- - son, Chris - te, Christe e - le - - - i - son, e
- - son, Chris - te, Christe, e - le - - - - i - son, e - le - - -
- le - - - - i - son, e - lei - - - - son, Chris - - -
- - i - son, e - lei - - - - - - - son, Chris - - -

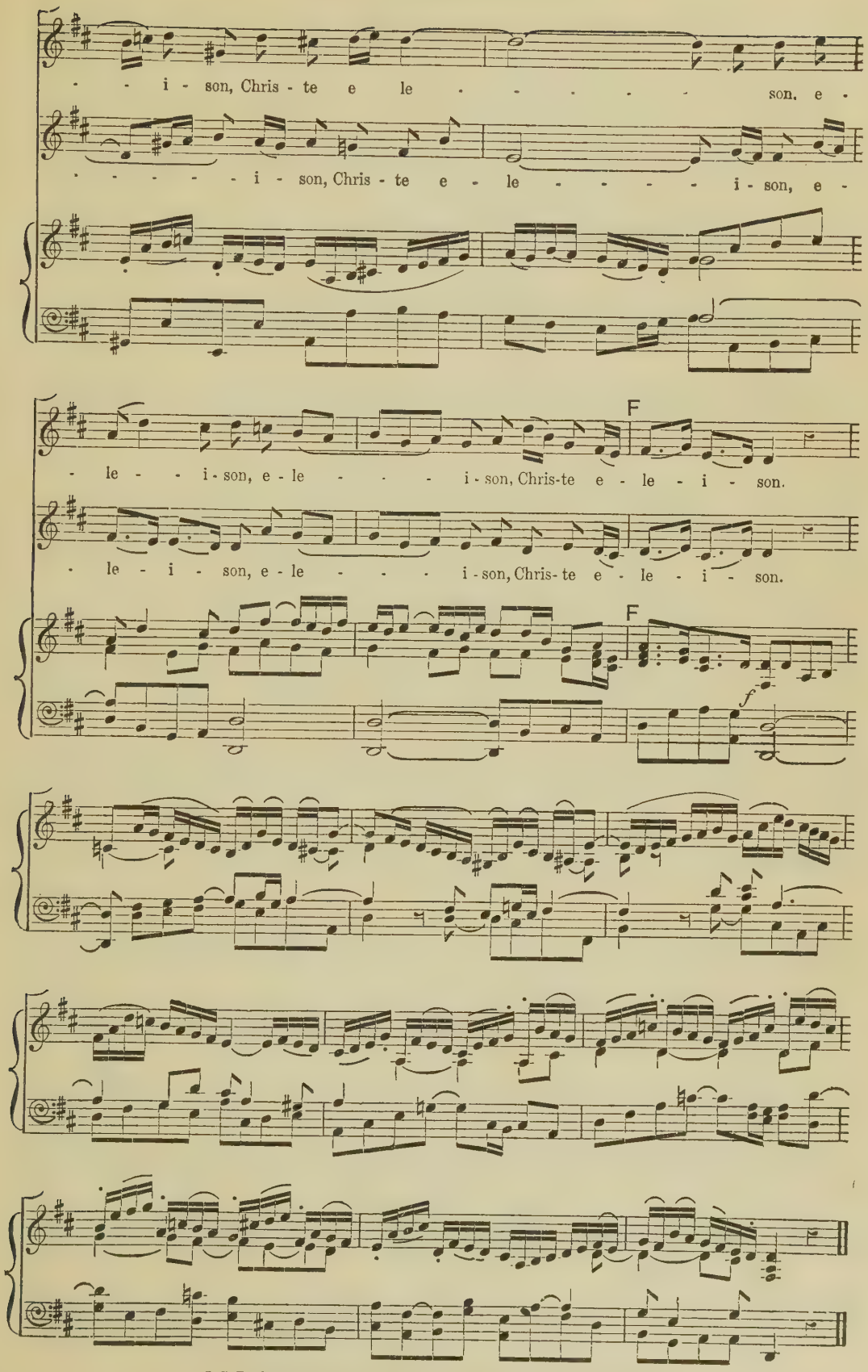


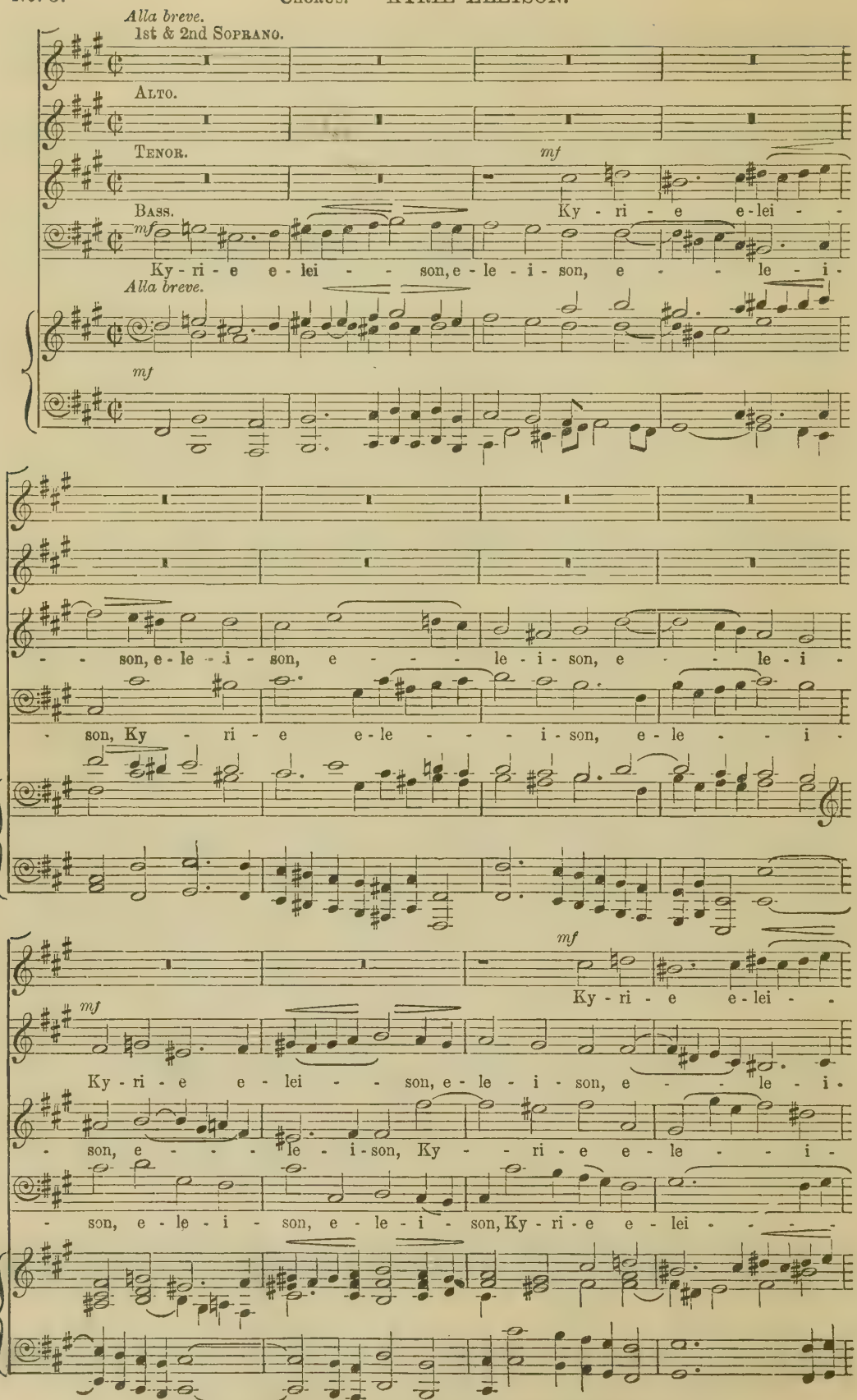
LIBRARY
PACIFIC COLLEGE
FRESNO 2, CALIFORNIA

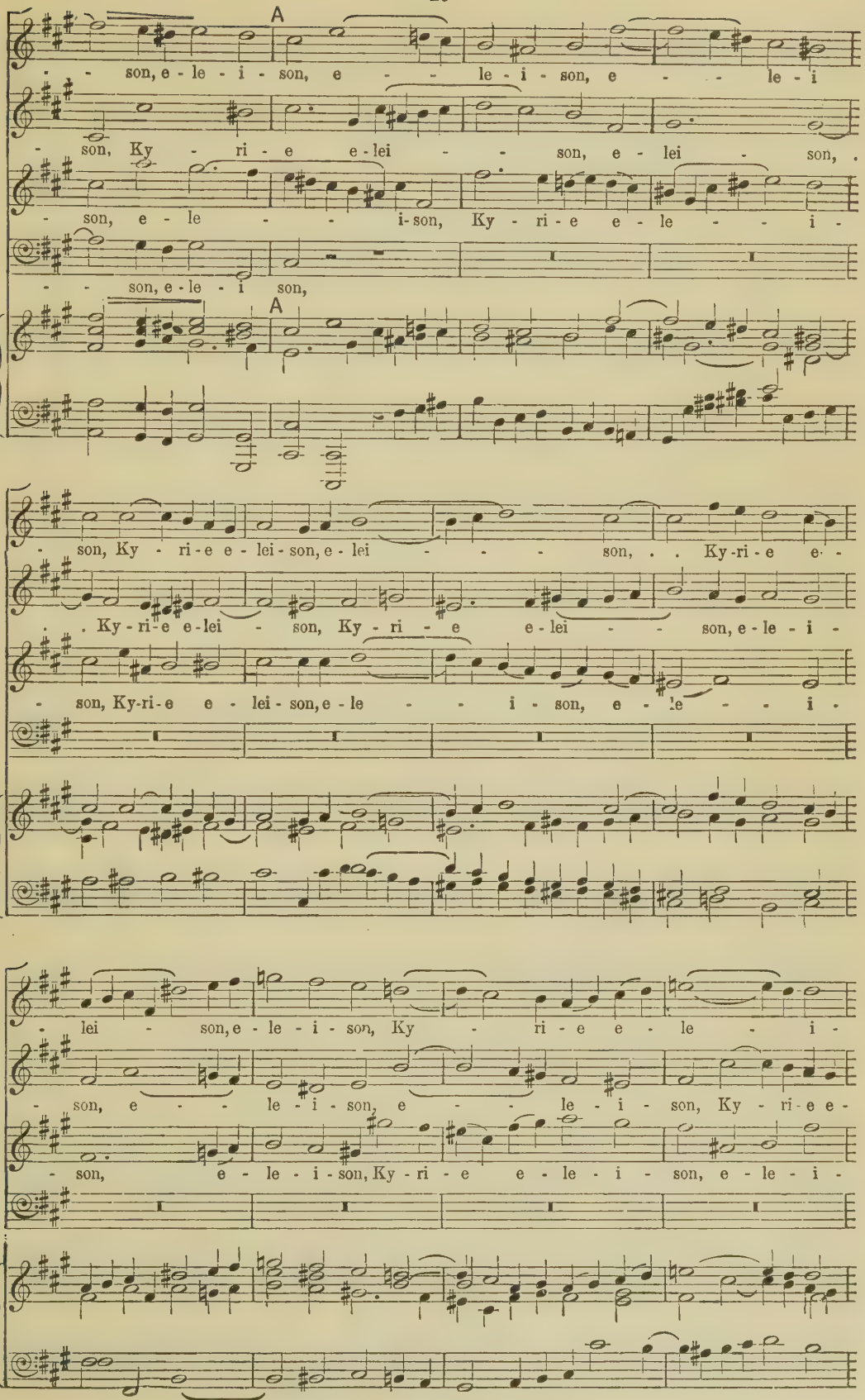

C
Chris - - te e - le - - - - i -
Chris - - te e - le - - - - i -
C
p
- son, e - le - - - - - - - - - i - son, Chris -
- son, e - lei - - - - - - - - - son, Chris - te, Christe e -
- - te, Chris - te e - le - - - - - i - son, e - le - - -
- le - - - - - i - son, e - le - - - - - - - -

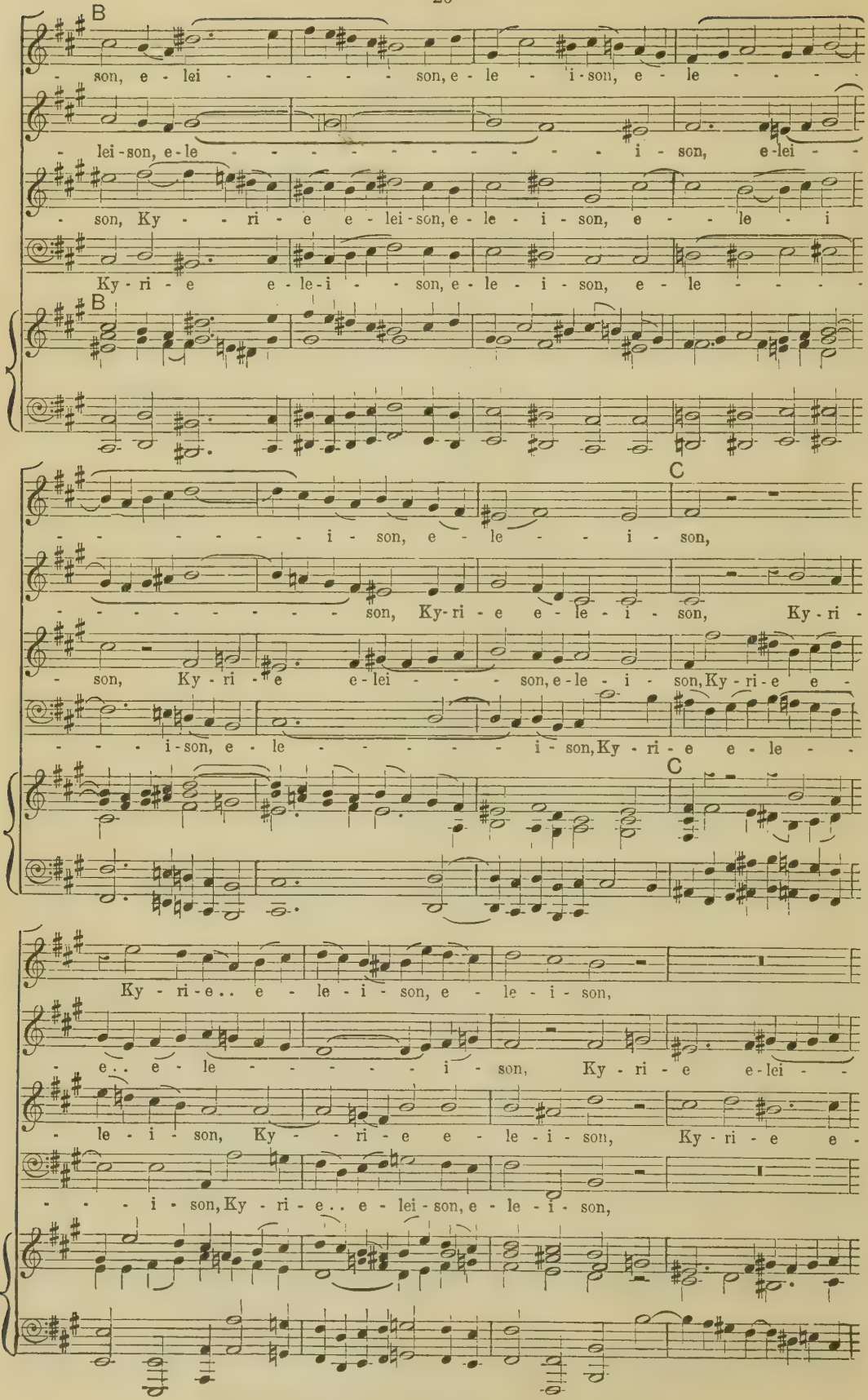

i - son, e - le - i - son, e - le - i -
i - son, e - le - i - son, e - le - i -
D
son, Christe e - le - i - son,
son, Christe e - le - i - son,
D
f
E
Chris-te e - le - - - - i - son, e -
Chris-te e - le - - - - i - son, e - le - i - son, e - le - i - son, e - le -
E
p

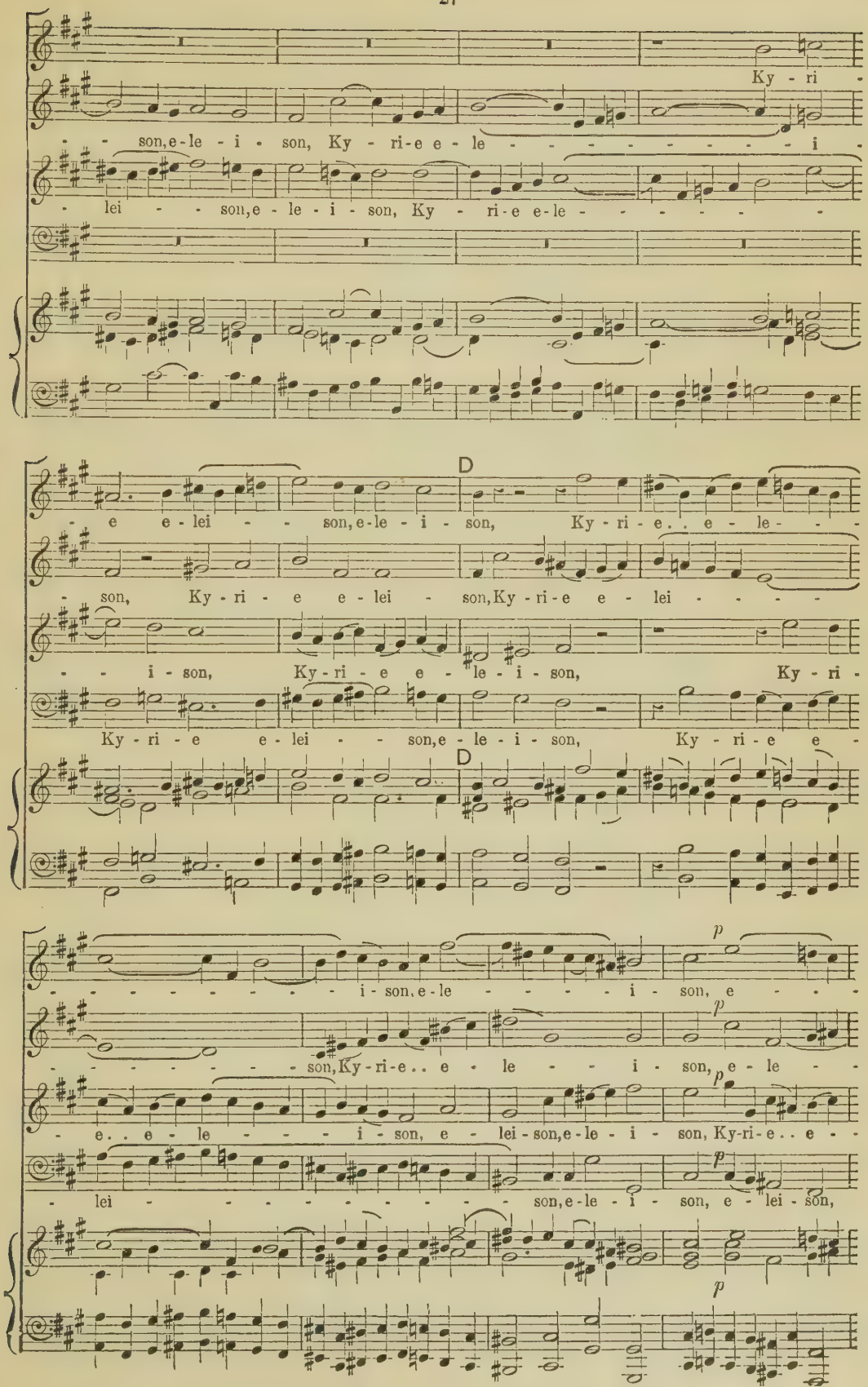

- le - i - son, e - le - i - son, e - le - i - son, Chris- te e - le - i - son, Chris -
- - i - son, Christe e - le - i - son, Christe e - le - - - - - - - - i -
- te e - le - - - - - - - - - - i - son, Chris-te e - le - i-son, e -
- son, Christe e - le - - - - - - - - - - - - i - son, Chris - te e -
- le - i - son, e - le - - - - i - son, Chris - - - - - te,
- le - i - son, e - le - - - - i - son, Chris - - - - - te,
Chris - te e - le - - - - - - - - - - - - - - -
Chris - te e - le - - - - - - - - - - - - - - -

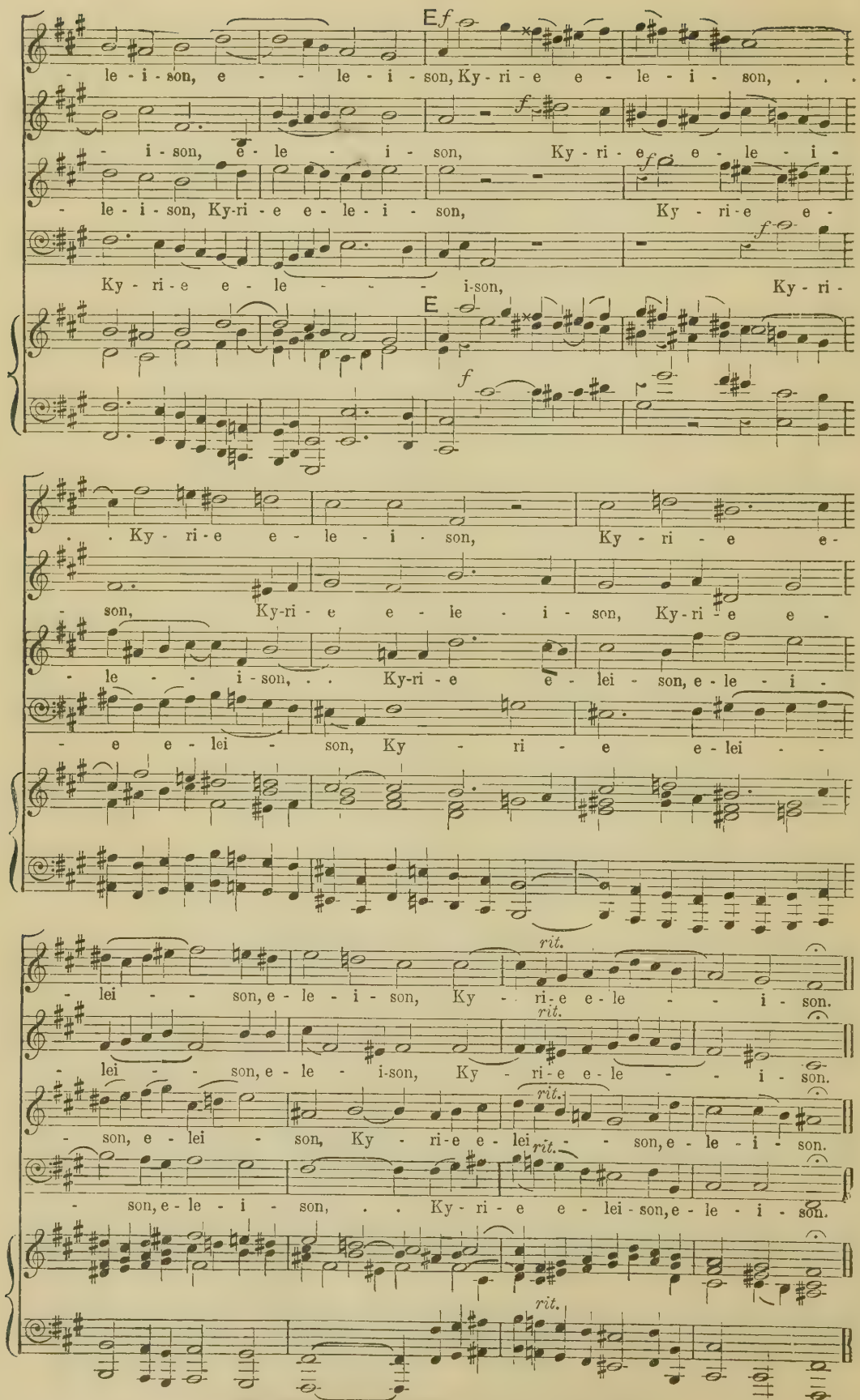

- - i - son, Chris - te e le - - - - - - son. e -
- - - - - - i - son, Chris - te e - le - - - - - - i - son, e -
F
- le - - i - son, e - le - - - - i - son, Chris - te e - le - i - son.
- le - i - son, e - le - - - - i - son, Chris - te e - le - i - son.
F
f

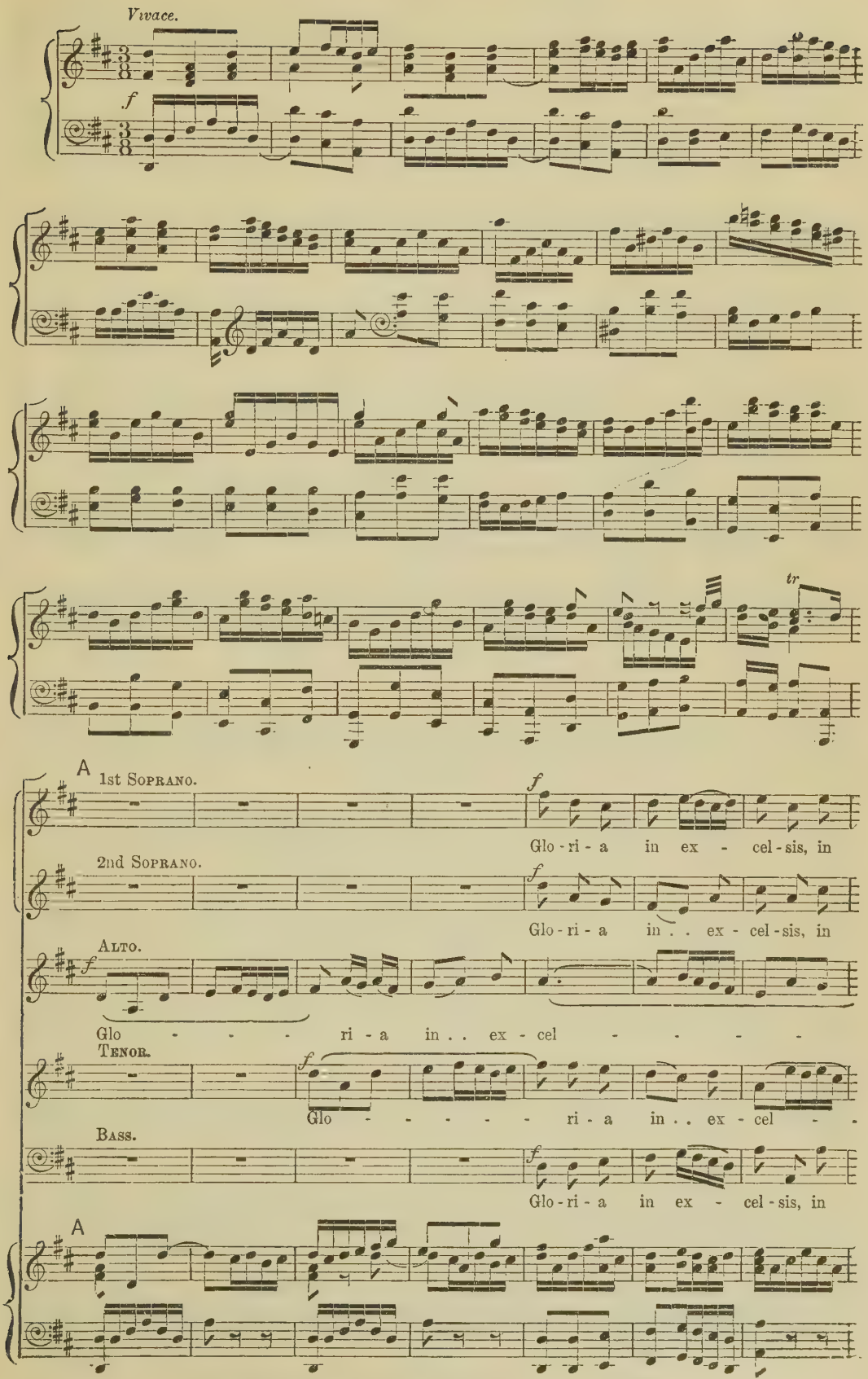

Alla breve.
1st & 2nd SOPRANO.
ALTO.
TENOR.
BASS.
mf
Ky - ri - e e - lei - - - son, e - le - i - son, e - - - le - i -
Alla breve.
mf
- - son, e - le - i - son, e - - - - le - i - son, e - - - le - i -
- son, Ky - ri - e e - le - - - - i - son, e - le - - - i -
mf
Ky - ri - e e - lei - -
mf
Ky - ri - e e - lei - - - son, e - le - i - son, e - - - le - i -
- son, e - - - - le - i - son, Ky - - - ri - e e - le - - - i -
- son, e - le - i - son, e - le - i - son, Ky - ri - e e - lei - - - -

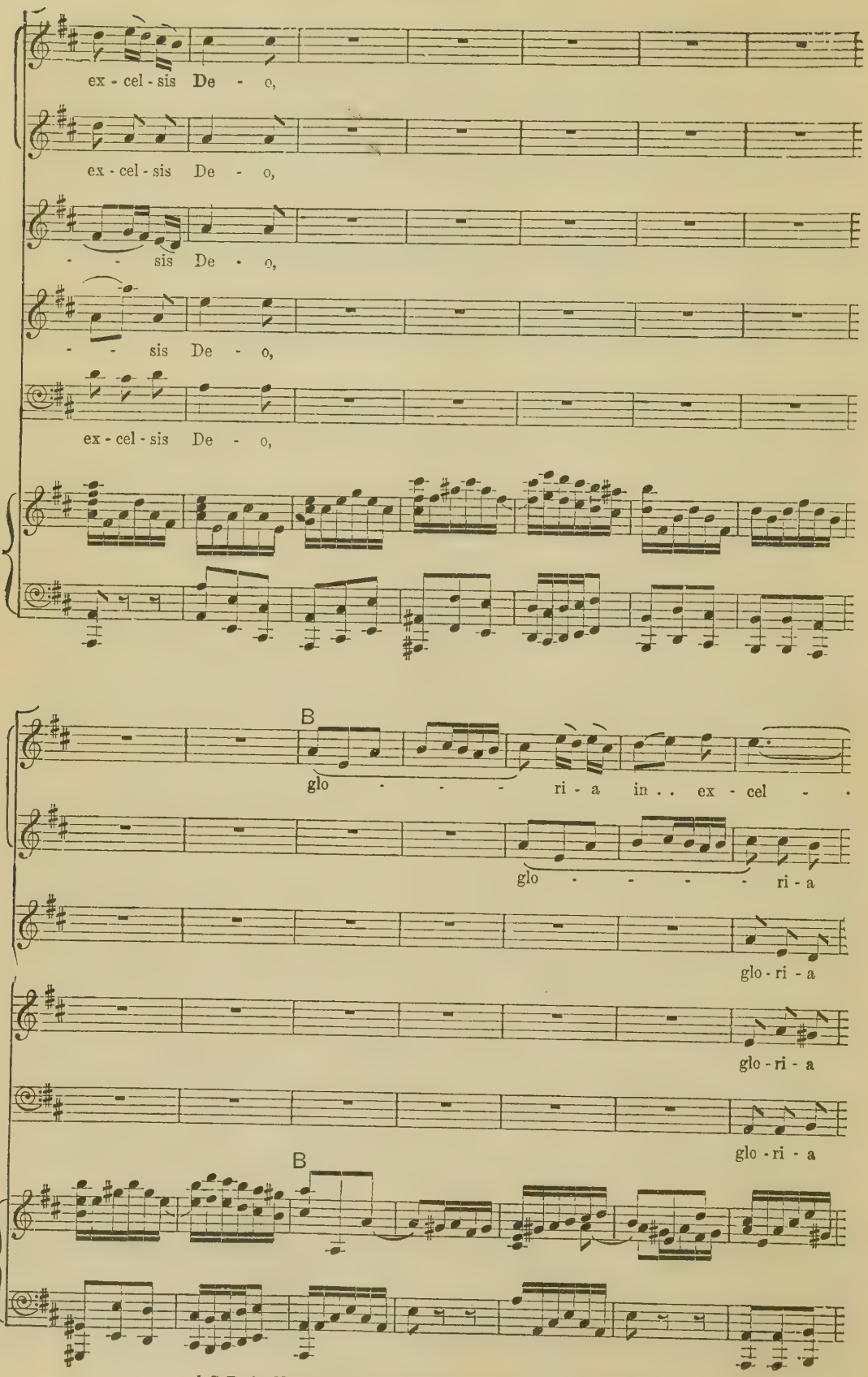

A
- - son, e - le - i - son, e - - le - i - son, e - - le - i
- son, Ky - ri - e e - lei - - son, e - lei - son,
- son, e - le - - i - son, Ky - ri - e e - le - - i -
- - son, e - le - i son,
A
- son, Ky - ri - e e - lei - son, e - lei - - - son, . . Ky - ri - e e -
. . Ky - ri - e e - lei - son, Ky - ri - e e - lei - - son, e - le - i -
- son, Ky - ri - e e - lei - son, e - le - - i - son, e - le - - i -
- lei - son, e - le - i - son, Ky - ri - e e - le - i -
- son, e - - - le - i - son, e - - - le - i - son, Ky - ri - e e -
- son, e - le - i - son, Ky - ri - e e - le - i - son, e - le - i -

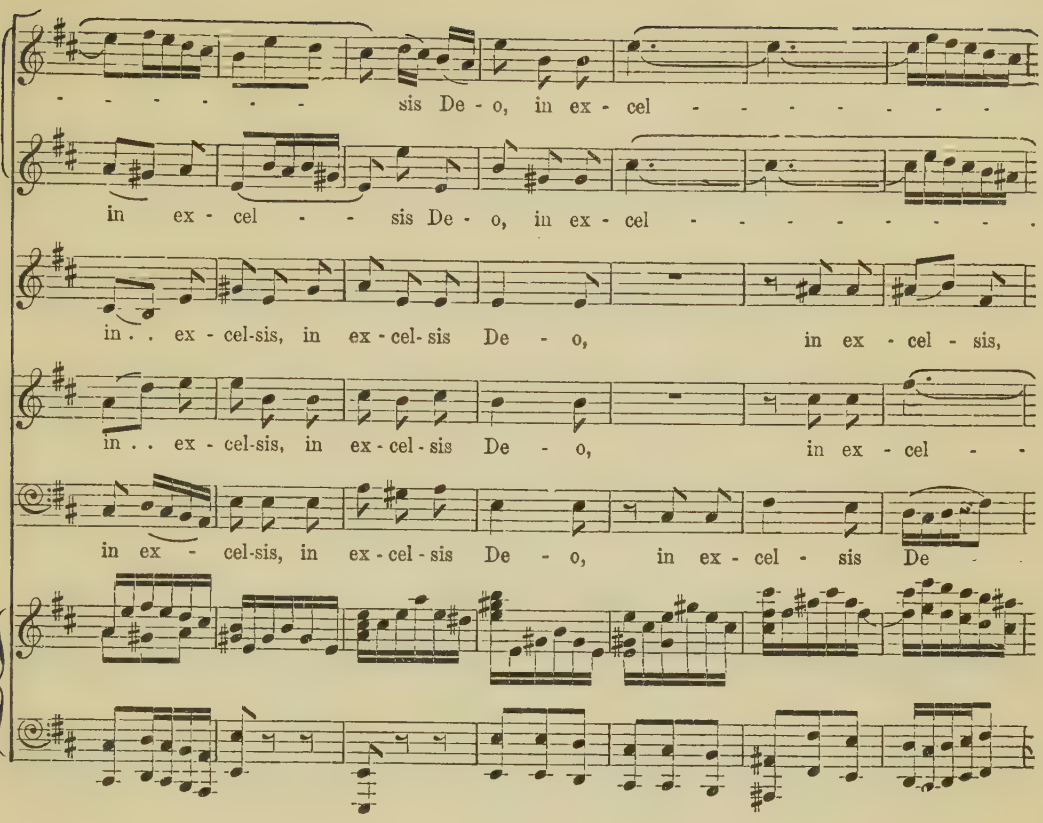

B
- son, e - lei - - - - - son, e - le - i - son, e - le - - - - -
- lei - son, e - le - - - - - - - - - - - - - i - son, e - lei - -
- son, Ky - - ri - e e - lei - son, e - le - i - son, e - - le - i
Ky - ri - e e - le - i - - son, e - le - i - son, e - le - - - - -
B
C
- - - - - - - - i - son, e - le - - - i - son,
- - - - - - - - - - son, Ky - ri - e e - le - i - son, Ky - ri -
- son, Ky - ri - e e - lei - - - - son, e - le - i - son, Ky - ri - e e -
- - - - i - son, e - le - - - - - - - i - son, Ky - ri - e e - le - -
C
Ky - ri - e.. e - le - i - son, e - le - i - son,
- e.. e - le - - - - - - - i - son, Ky - ri - e e - lei - -
- le - i - son, Ky - - ri - e e - le - i - son, Ky - ri - e e -
- - - - i - son, Ky - ri - e.. e - lei - son, e - le - i - son,

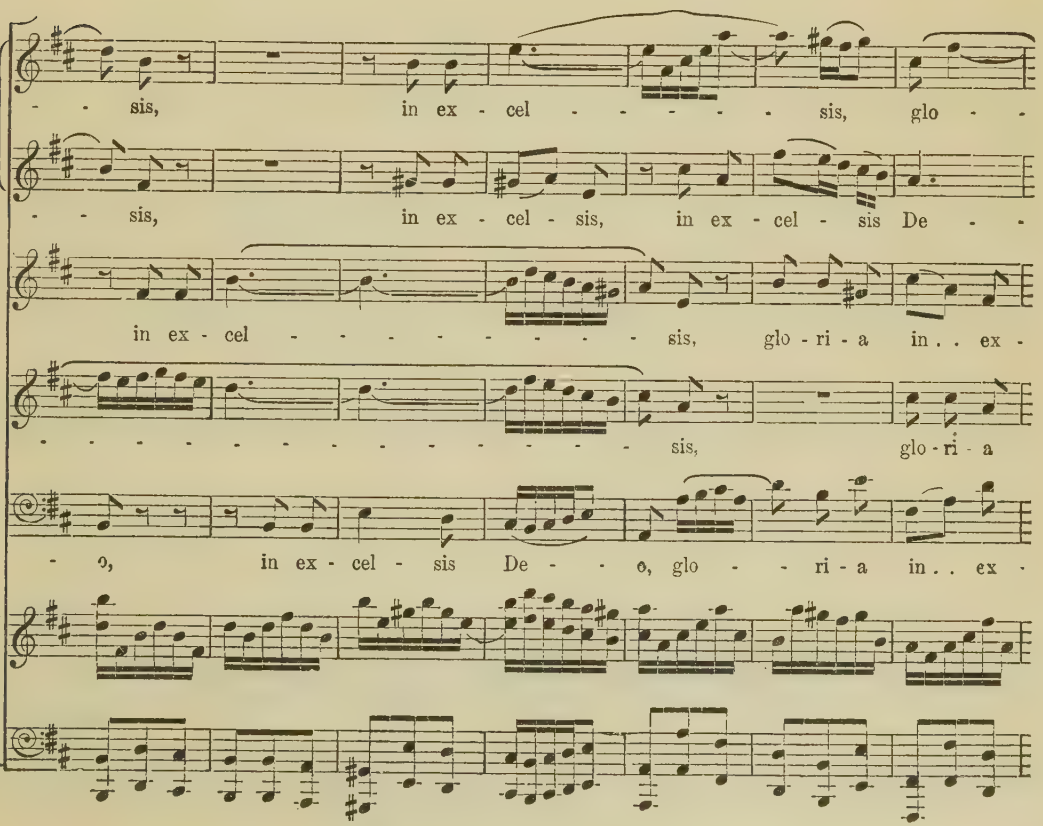

Ky - ri -
- - son, e-le - i - son, Ky - ri-e e - le - - - - - - - - - - i -
- lei - - - son, e - le - i - son, Ky - ri-e e-le - - - - - - -
D
- e e-lei - - son, e-le - i - son, Ky - ri - e. . e - le - - -
- son, Ky - ri - e e - lei - son, Ky-ri-e e - lei - - - -
- - i - son, Ky-ri - e e - le - i - son, Ky - ri -
Ky - ri - e e - lei - - son, e - le - i - son, Ky - ri - e e -
D
p
- - - - - - - - - - i - son, e - le - - - - - i - son, e - - - -
p
- - - - - - - - - son, Ky - ri - e. . e - le - - - i - son, e - le - -
p
- e. . e - le - - - - i - son, e - lei - son, e - le - i - son, Ky-ri-e. . e - -
p
- lei - - - - - - - - - - - son, e - le - i - son, e - lei - son,
p

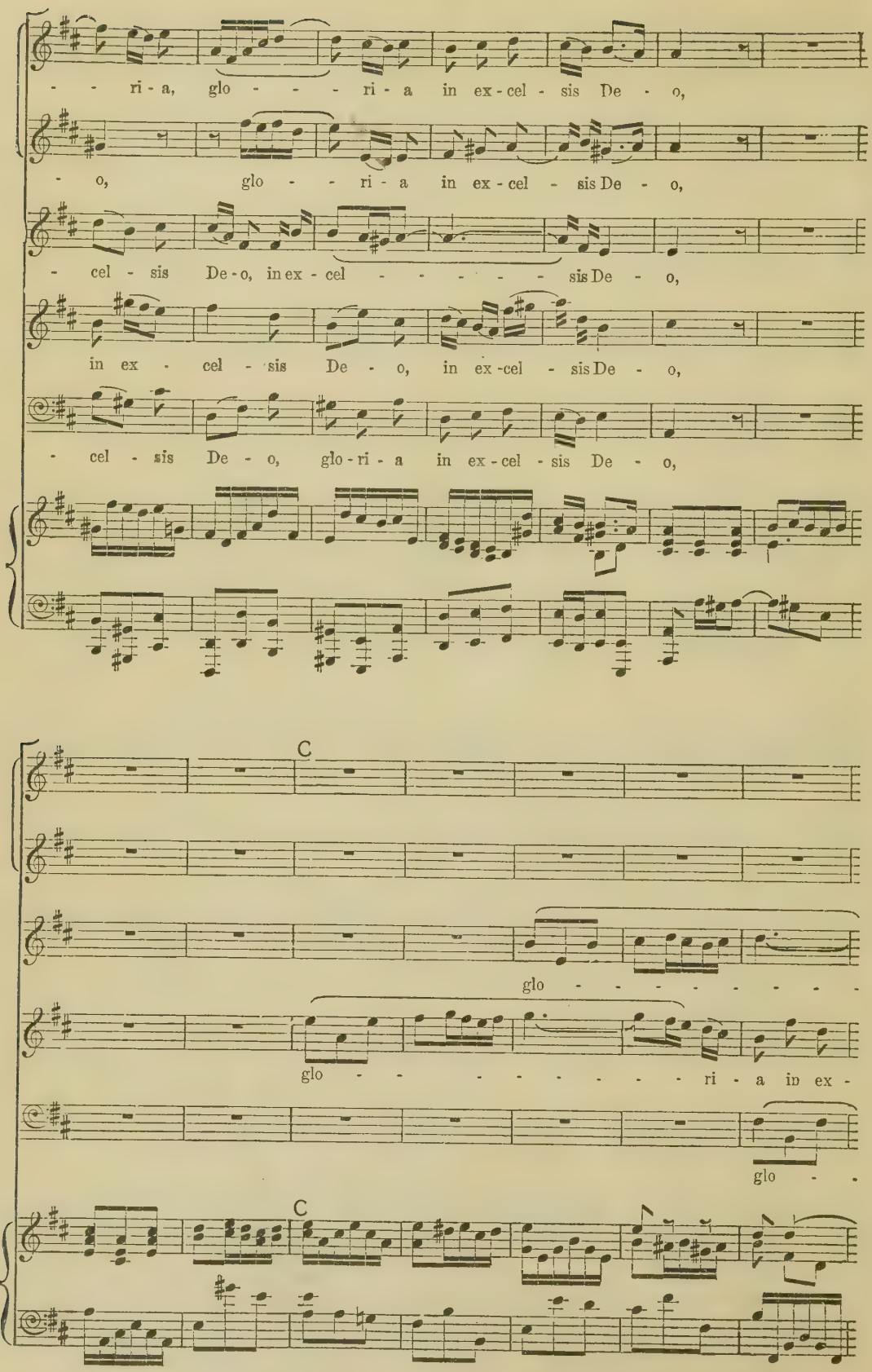

E
f
- le - i - son, e - - le - i - son, Ky - ri - e e - le - i - son, . . .
- i - son, e - le - i - son, Ky - ri - e e - le - i -
- le - i - son, Ky-ri - e e - le - i - son, Ky - ri - e e -
Ky - ri - e e - le - - - - i-son, Ky - ri -
E
f
. . Ky - ri - e e - le - i - son, Ky - ri - e e -
- son, Ky-ri - e e - le - i - son, Ky-ri - e e -
- le - - - i - son, . . Ky-ri - e e - lei - son, e - le - i -
- e e - lei - son, Ky - ri - e e - lei - -
rit.
- lei - - - son, e - le - i - son, Ky - ri - e e - le - - - i - son.
rit.
- lei - - - son, e - le - i-son, Ky - ri - e e - le - - - i - son.
rit.
- son, e - lei - son, Ky - ri - e e - lei - - - son, e - le - i - son.
rit.
- son, e - le - i - son, . . Ky - ri - e e - lei - son, e - le - i - son.
rit.

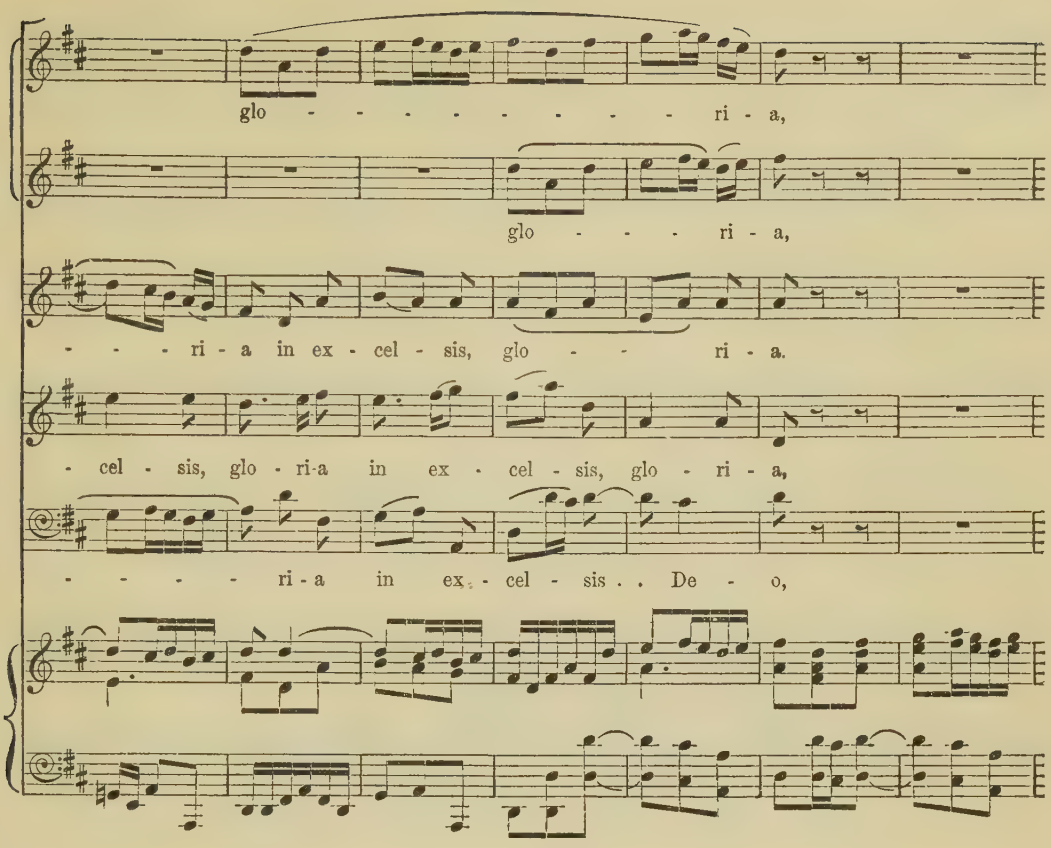

Vivace.
f
tr
A
1st SOPRANO.
Glo - ri - a in ex - cel - sis, in
2nd SOPRANO.
Glo - ri - a in . . ex - cel - sis, in
ALTO.
Glo - - - - ri - a in . . ex - cel - - - - -
TENOR.
Glo - - - - - - ri - a in . . ex - cel - - .
BASS.
Glo - ri - a in ex - cel - sis, in
A

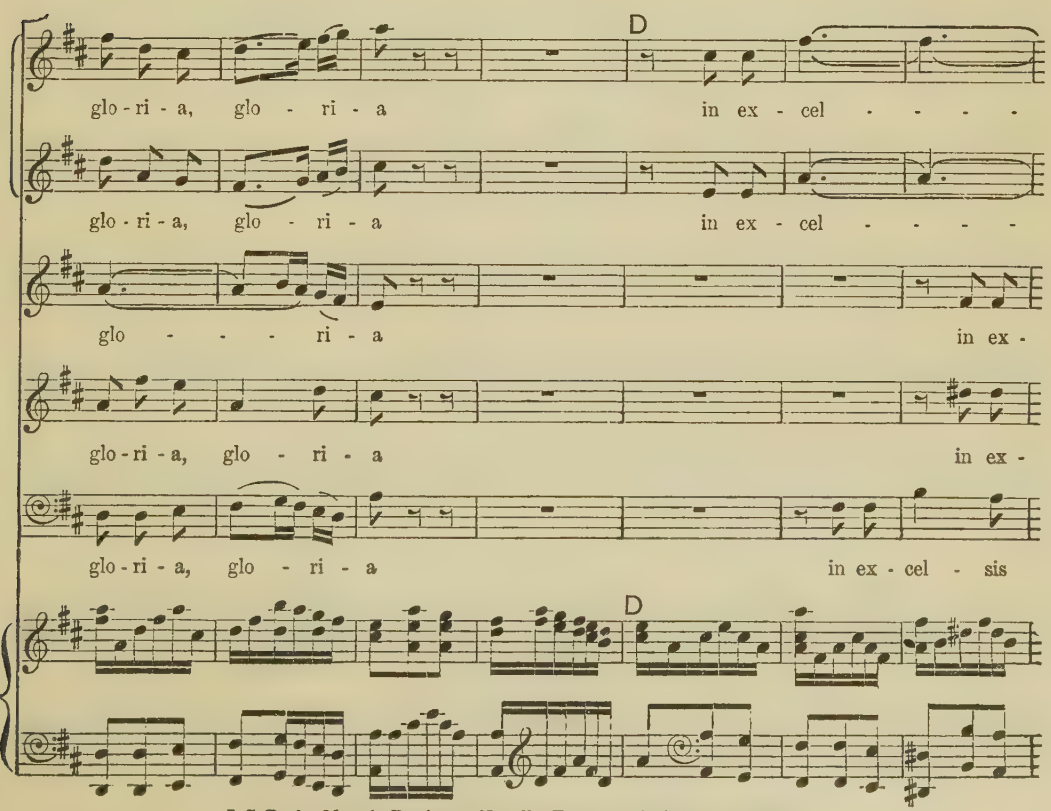

ex - cel - sis De - o,
ex - cel - sis De - o,
- - sis De - o,
- - sis De - o,
ex - cel - sis De - o,
B
glo - - - - ri - a in . . ex - cel - .
glo - - - - ri - a
glo - ri - a
glo - ri - a
glo - ri - a
B

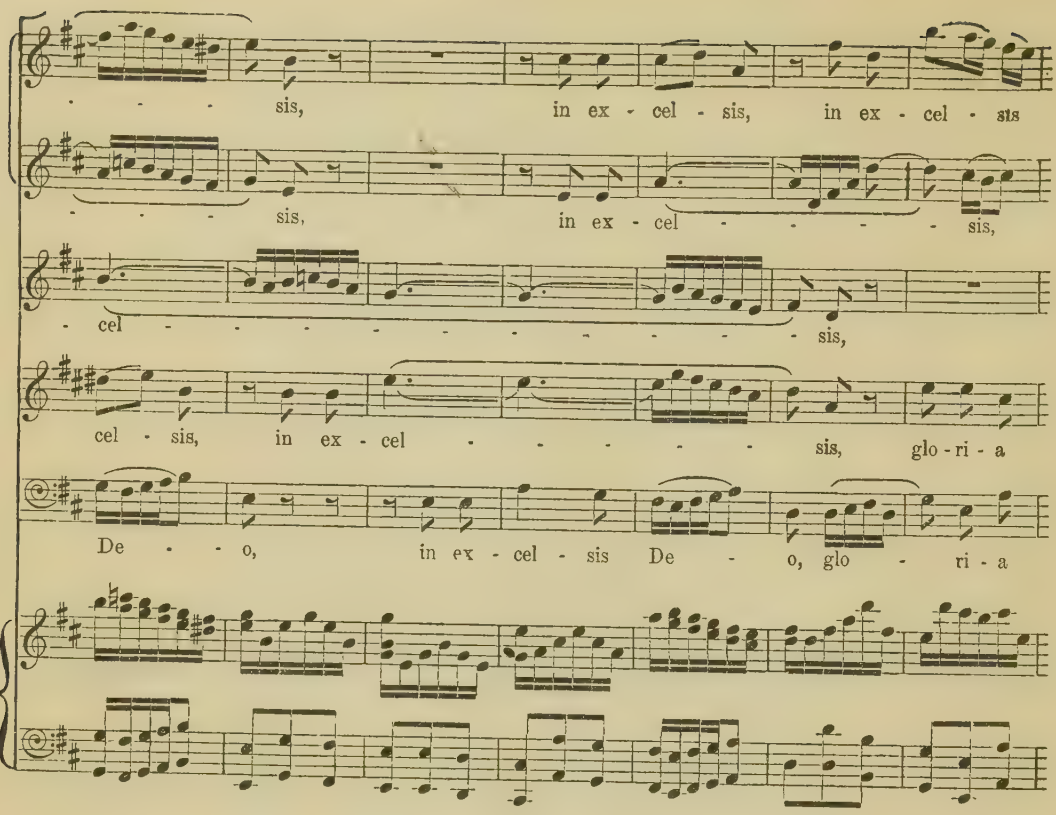

sis De - o, in ex - cel
in ex - cel - sis De - o, in ex - cel
in . . ex - cel-sis, in ex - cel- sis De - o, in ex - cel - sis,
in . . ex - cel-sis, in ex - cel - sis De - o, in ex - cel -
in ex - cel-sis, in ex - cel - sis De - o, in ex - cel - sis De

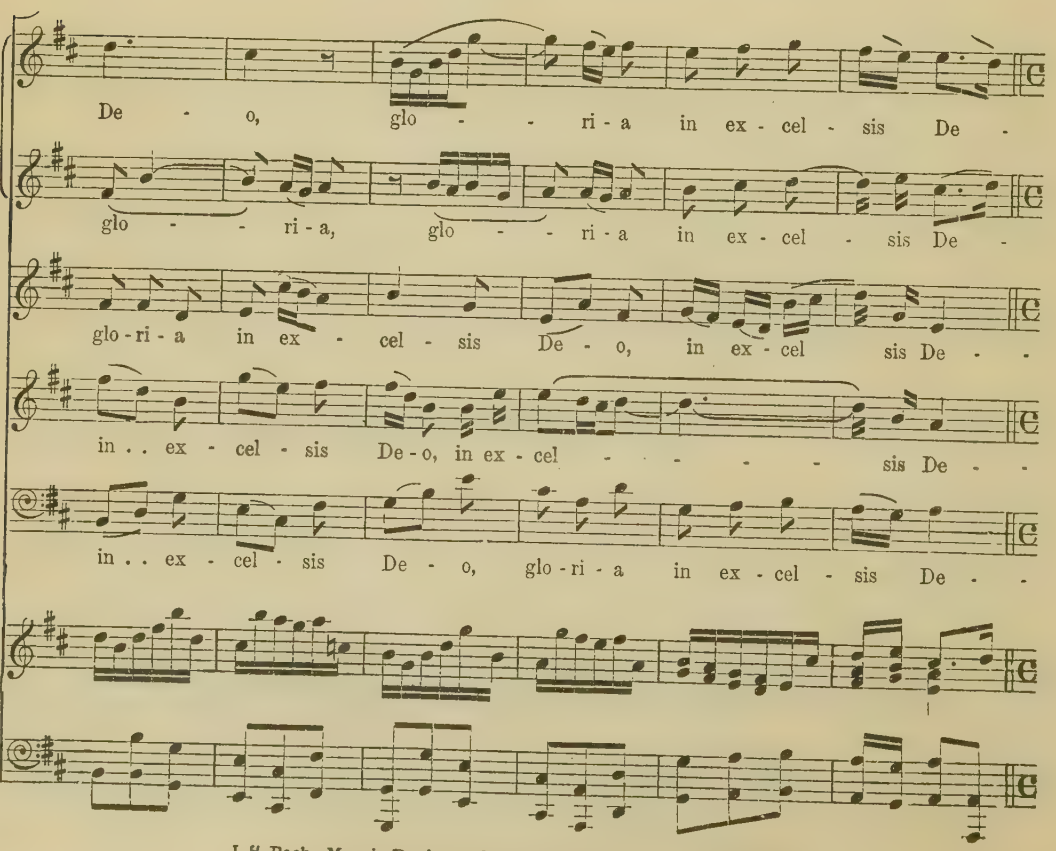

- sis, in ex - cel - sis, glo -
- sis, in ex - cel - sis, in ex - cel - sis De -
in ex - cel - sis, glo - ri - a in . . ex -
- sis, glo - ri - a
- o, in ex - cel - sis De - o, glo - ri - a in . . ex -

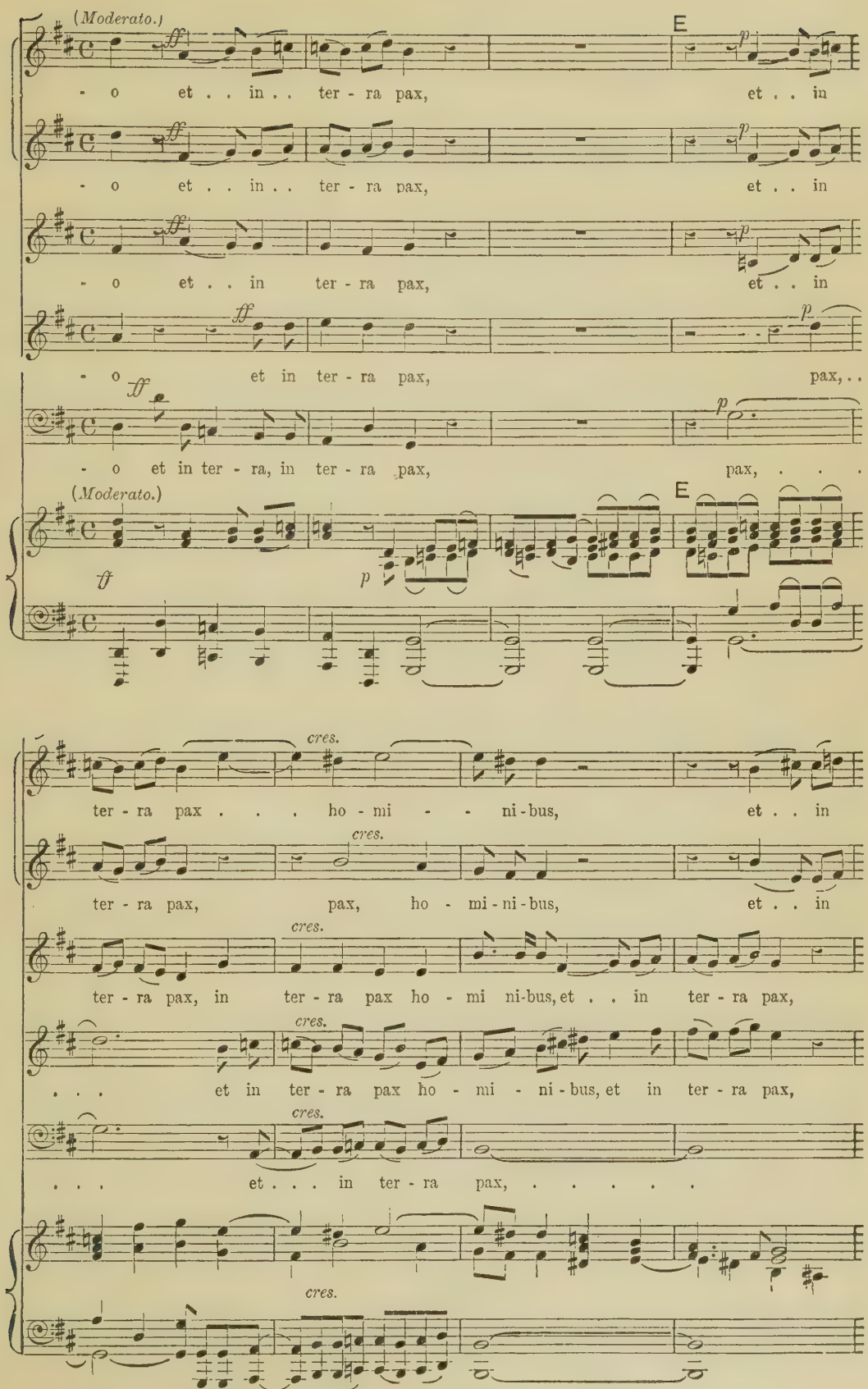

- - ri - a, glo - - - - ri - a in ex - cel - sis De - o,
- o, glo - - ri - a in ex - cel - sis De - o,
- cel - sis De - o, in ex - cel - - - - - - sis De - o,
in ex - cel - sis De - o, in ex - cel - sis De - o,
- cel - sis De - o, glo - ri - a in ex - cel - sis De - o,
C
glo - - - - - - - - -
glo - - - - - - - - - - ri - a in ex -
glo - -
C

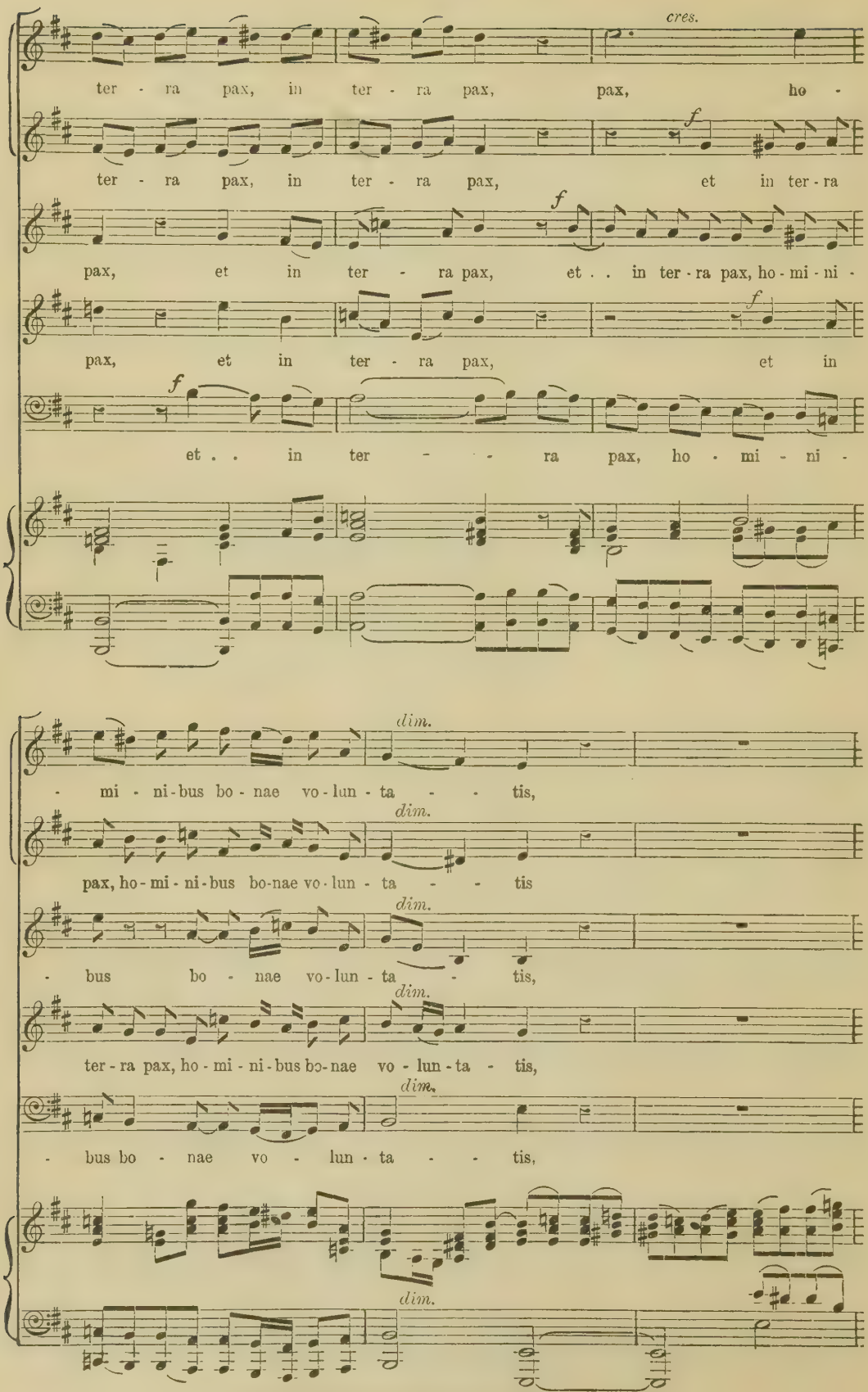

glo - - - - - - - - - ri - a,
glo - - - - ri - a,
- - - - ri - a in ex - cel - sis, glo - - - ri - a.
- cel - sis, glo - ri-a in ex - cel - sis, glo - ri - a,
- - - - - ri - a in ex - cel - sis . . De - o,

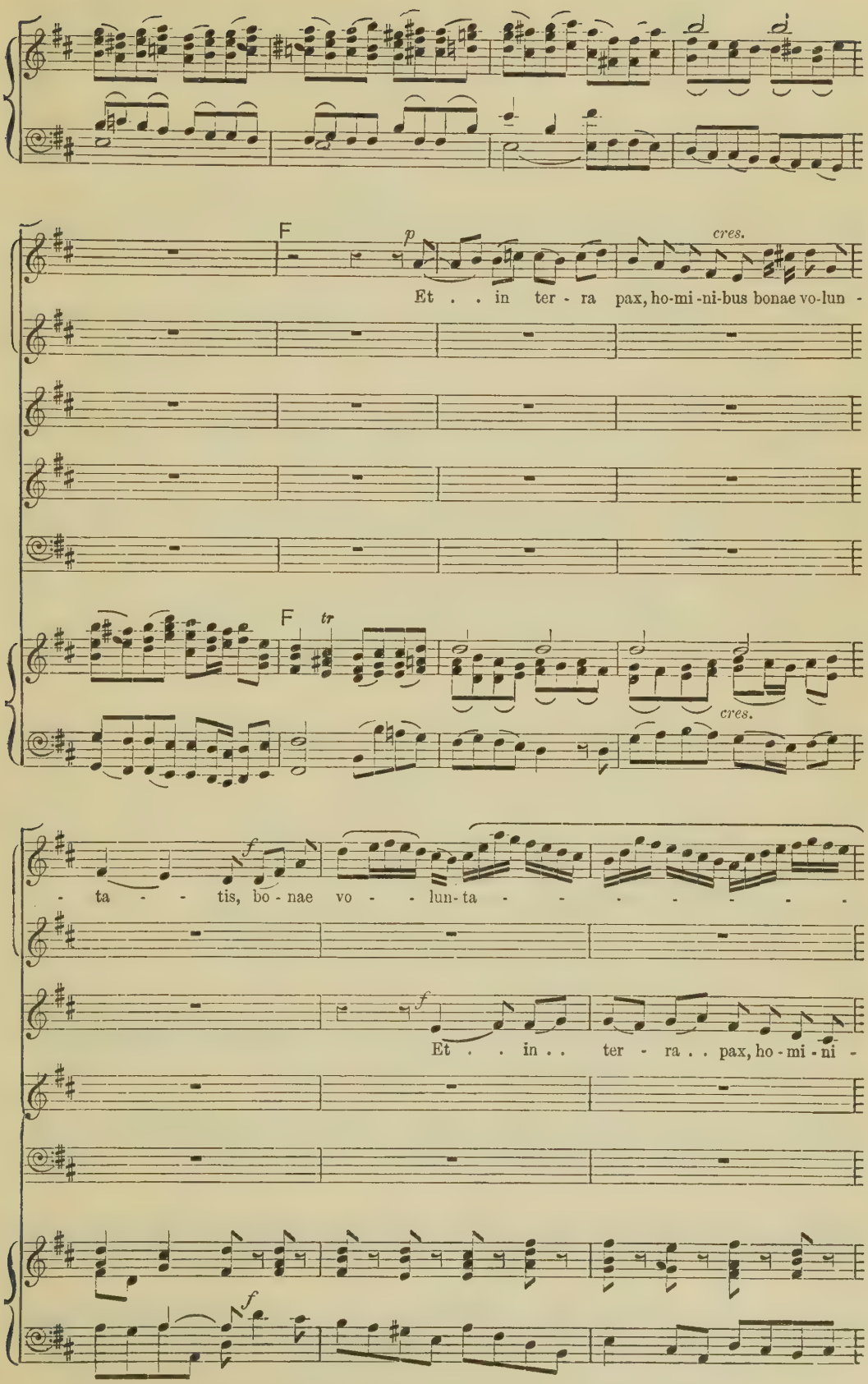

D
glo - ri - a, glo - ri - a in ex - cel - - - - -
glo - ri - a, glo - ri - a in ex - cel - - - - -
glo - - - - ri - a in ex -
glo - ri - a, glo - ri - a in ex -
glo - ri - a, glo - ri - a in ex - cel - sis
D

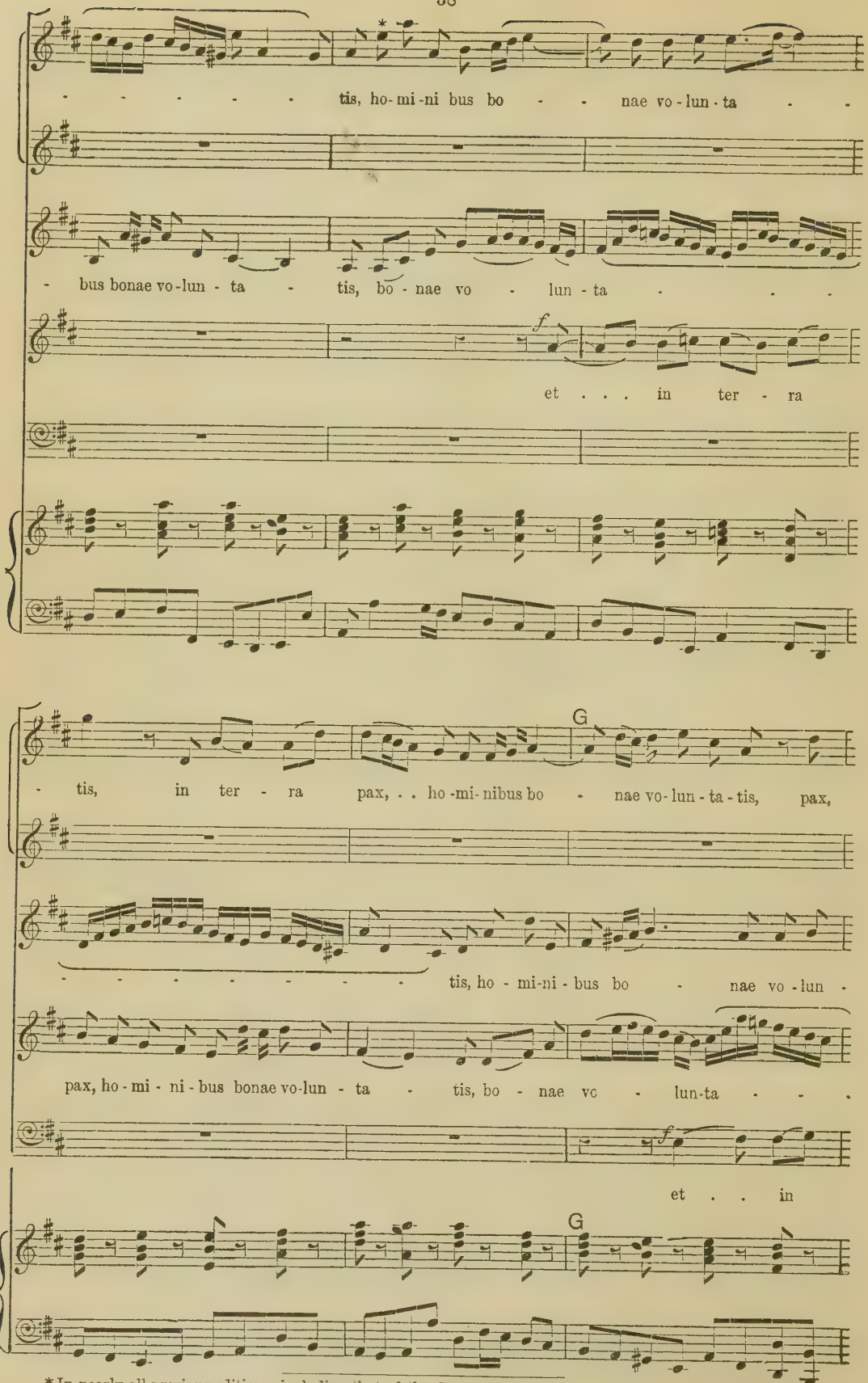

sis, in ex - cel - sis, in ex - cel - sis
sis, in ex - cel - - - - - sis,
cel - - - - - - - - - - - - sis,
cel - sis, in ex - cel - - - - - - sis, glo - ri - a
De - - o, in ex - cel - sis De - o, glo - ri - a


De - o, glo - - ri - a in ex - cel - sis De -
glo - - ri - a, glo - - ri - a in ex - cel - sis De -
glo - ri - a in ex - cel - sis De - o, in ex - cel sis De - -
in . . ex - cel - sis De - o, in ex - cel - - - - - sis De - -
in . . ex - cel - sis De - o, glo - ri - a in ex - cel - sis De - -

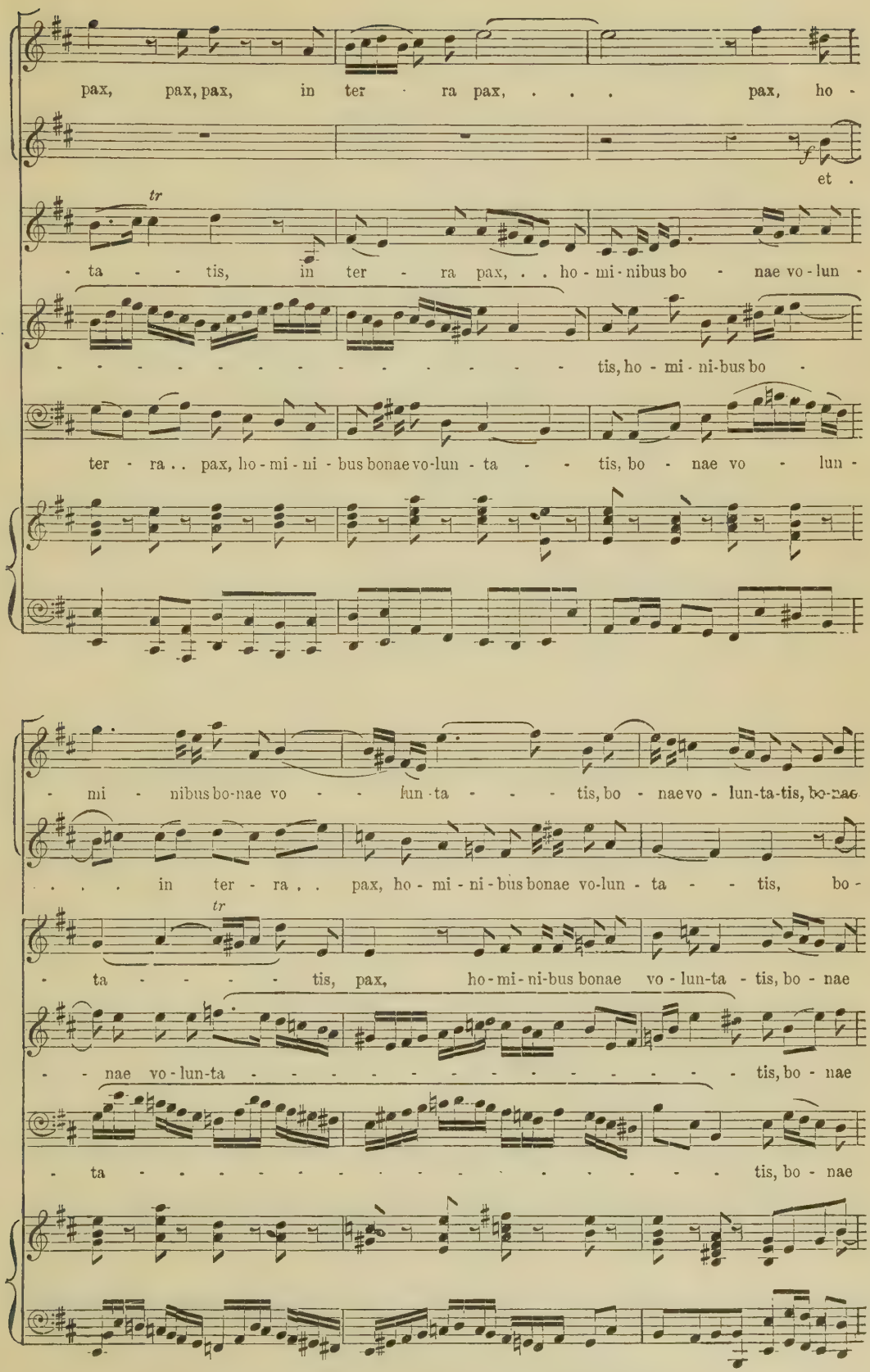

(Moderato.)
E
- o et . . in . . ter - ra pax, et . . in
- o et . . in . . ter - ra pax, et . . in
- o et . . in ter - ra pax, et . . in
- o et in ter - ra pax, pax, . .
- o et in ter - ra, in ter - ra pax, pax, ...
(Moderato.)
E
cres.
ter - ra pax . . . ho - mi - - ni - bus, et . . in
cres.
ter - ra pax, pax, ho - mi - ni - bus, et . . in
cres.
ter - ra pax, in ter - ra pax ho - mi ni-bus, et . . in ter - ra pax,
cres.
. . . et in ter - ra pax ho - mi - ni - bus, et in ter - ra pax,
cres.
. . . et . . . in ter - ra pax, ...
cres.

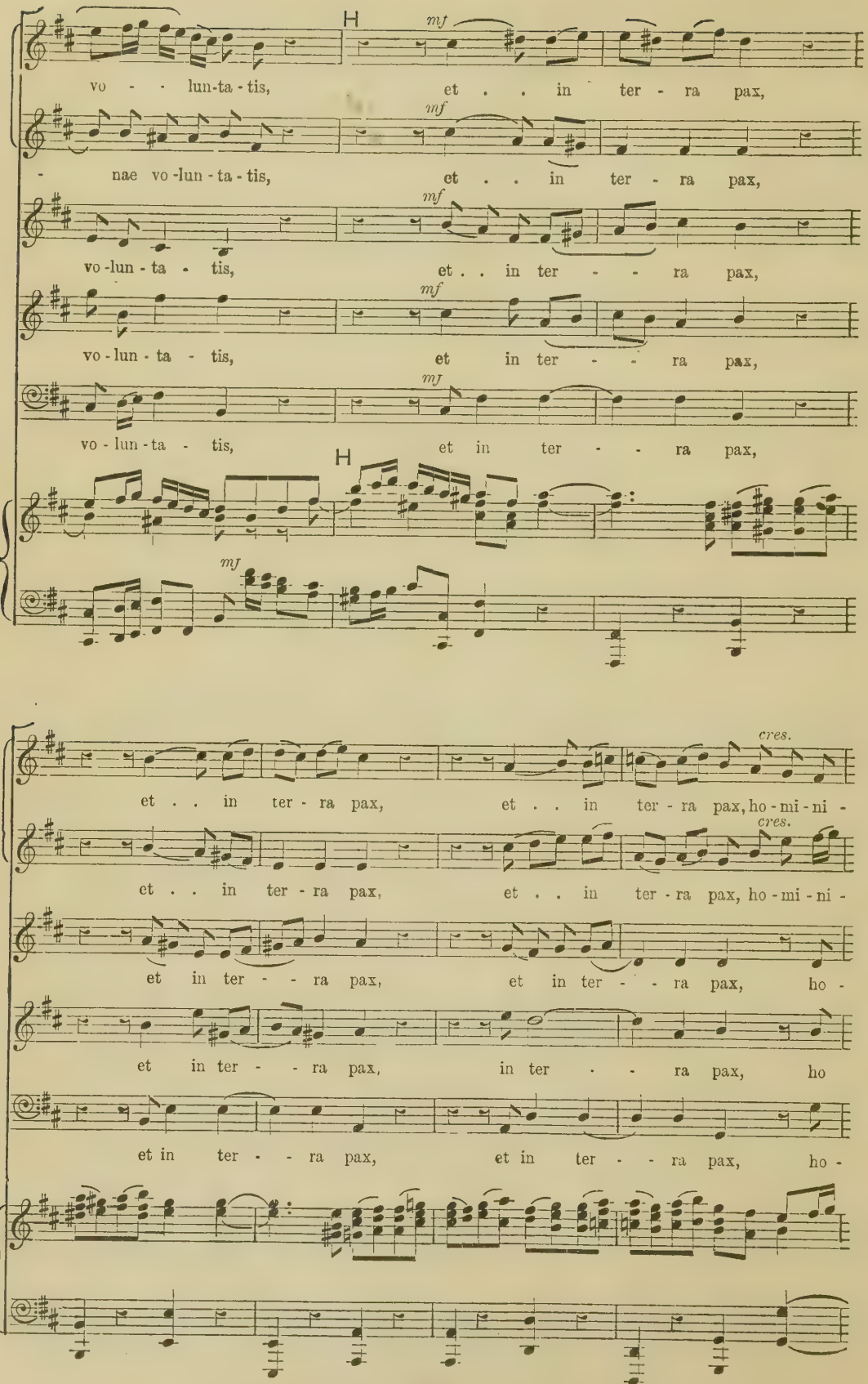

cres.
ter - ra pax, in ter - ra pax, pax, ho -
f
ter - ra pax, in ter - ra pax, et in ter - ra
f
pax, et in ter - ra pax, et . . in ter - ra pax, ho - mi - ni -
f
pax, et in ter - ra pax, et in
f
et . . in ter - - - ra pax, ho - mi - ni -
dim.
- mi - ni - bus bo - nae vo - lun - ta - - tis,
dim.
pax, ho - mi - ni - bus bo - nae vo - lun - ta - - tis
dim.
- bus bo - nae vo - lun - ta - tis,
dim.
ter - ra pax, ho - mi - ni - bus bo - nae vo - lun - ta - tis,
dim.
- bus bo - nae vo - lun - ta - - tis,
dim.

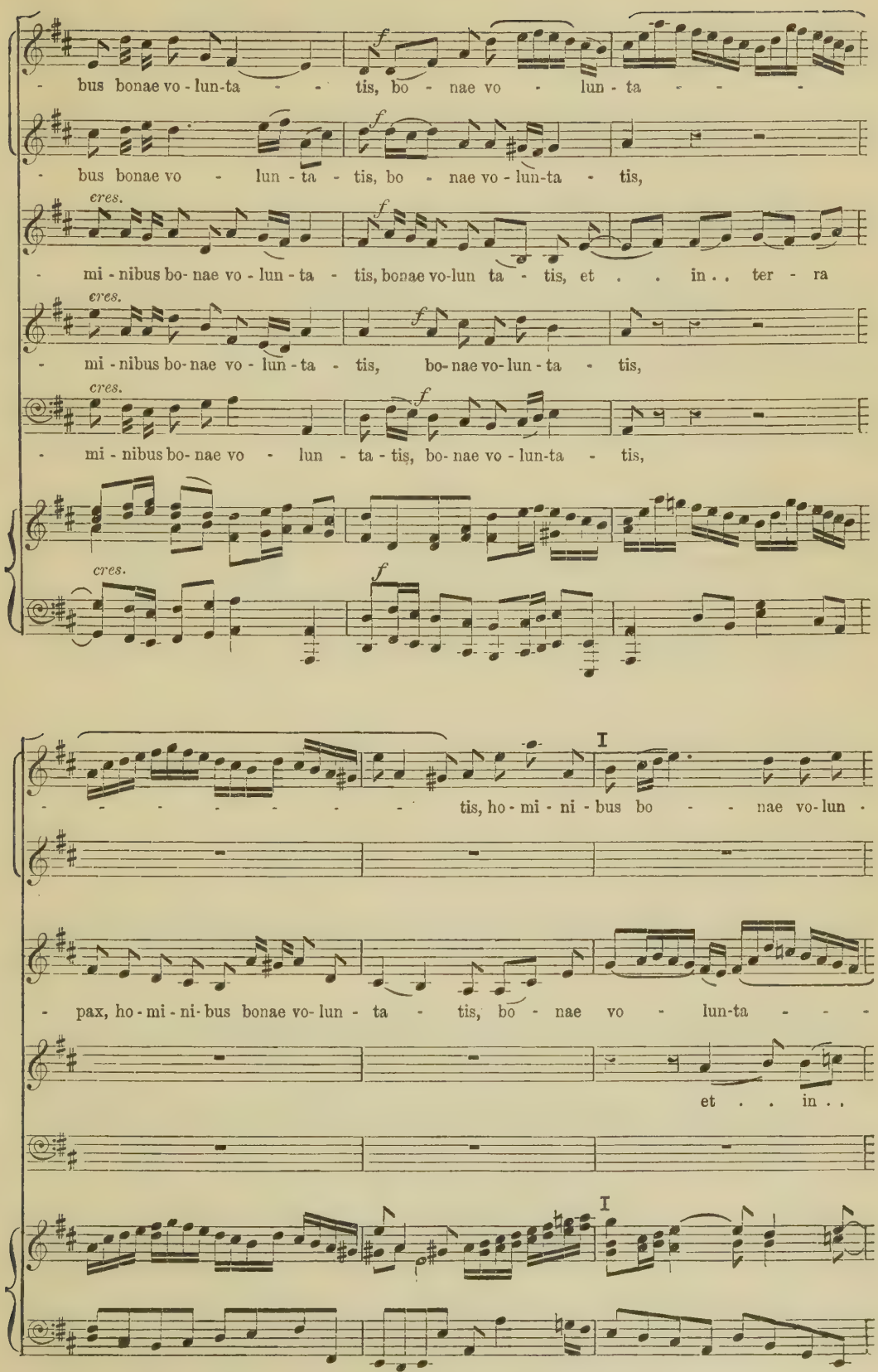

F
p
cres.
Et . . in ter - ra pax, ho-mi-ni-bus bonae vo-lun -
F
tr
cres.
f
- ta - - tis, bo - nae vo - - lun-ta - - - - - - - .
f
Et . . in . . ter - ra . . pax, ho - mi - ni -
f

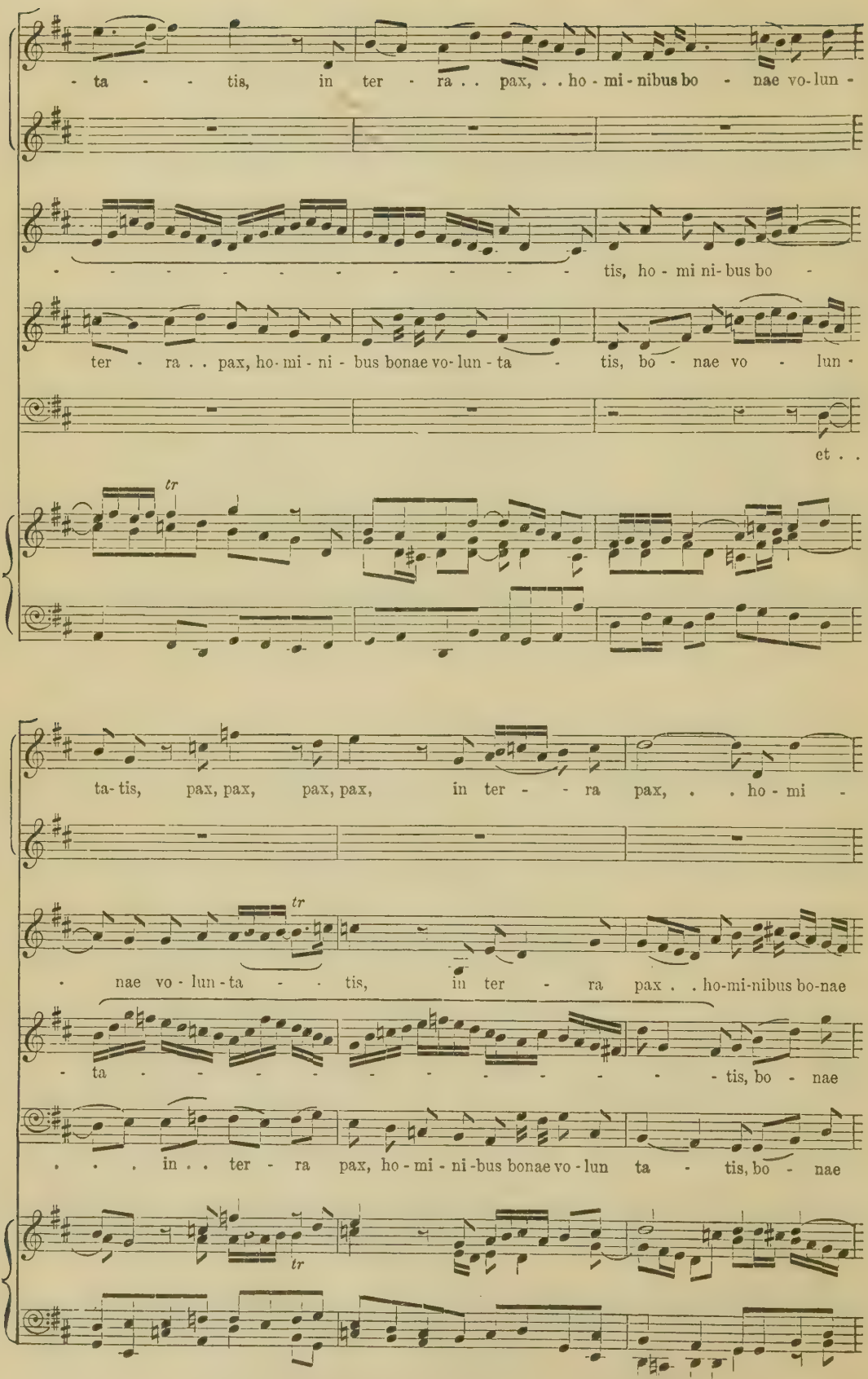
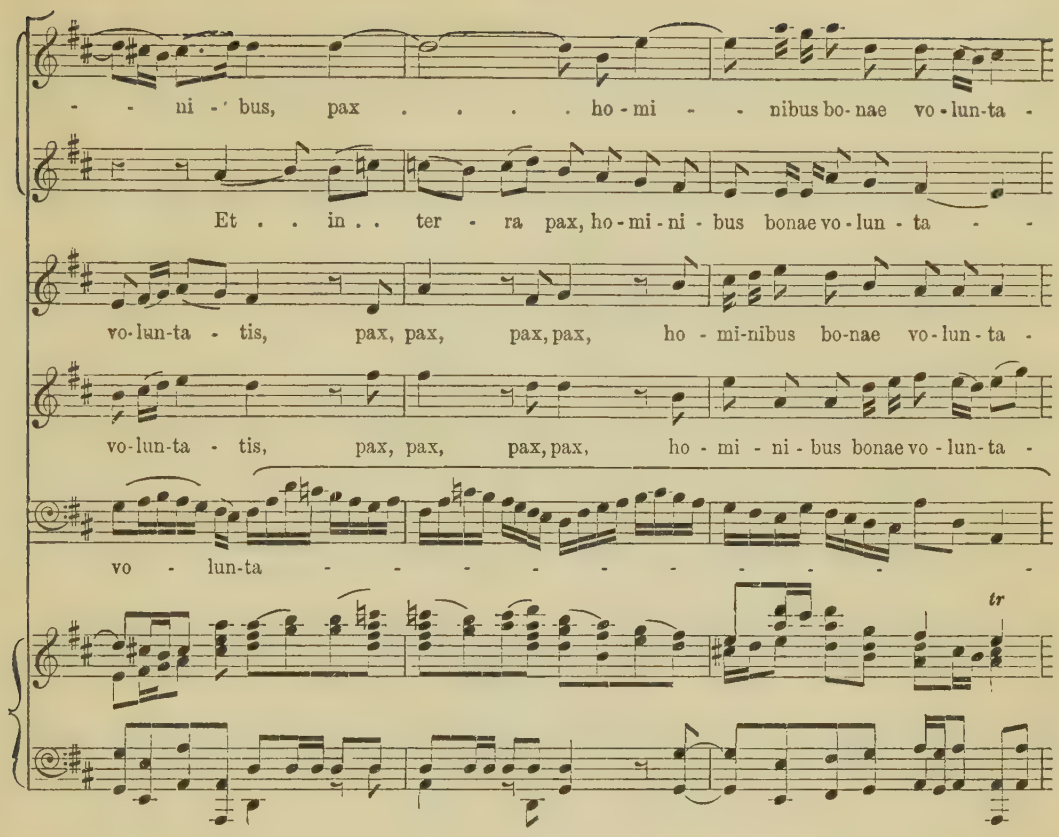

tis, ho-mi-ni bus bo - - nae vo-lun-ta - -
- bus bonae vo-lun - ta - tis, bo - nae vo - lun - ta - - -
et . . . in ter - ra
- tis, in ter - ra pax, . . ho-mi-nibus bo - nae vo-lun-ta-tis, pax,
tis, ho - mi-ni - bus bo - nae vo-lun -
pax, ho - mi - ni - bus bonae vo-lun - ta - tis, bo - nae vc - lun-ta - - -
et . . in
G
G

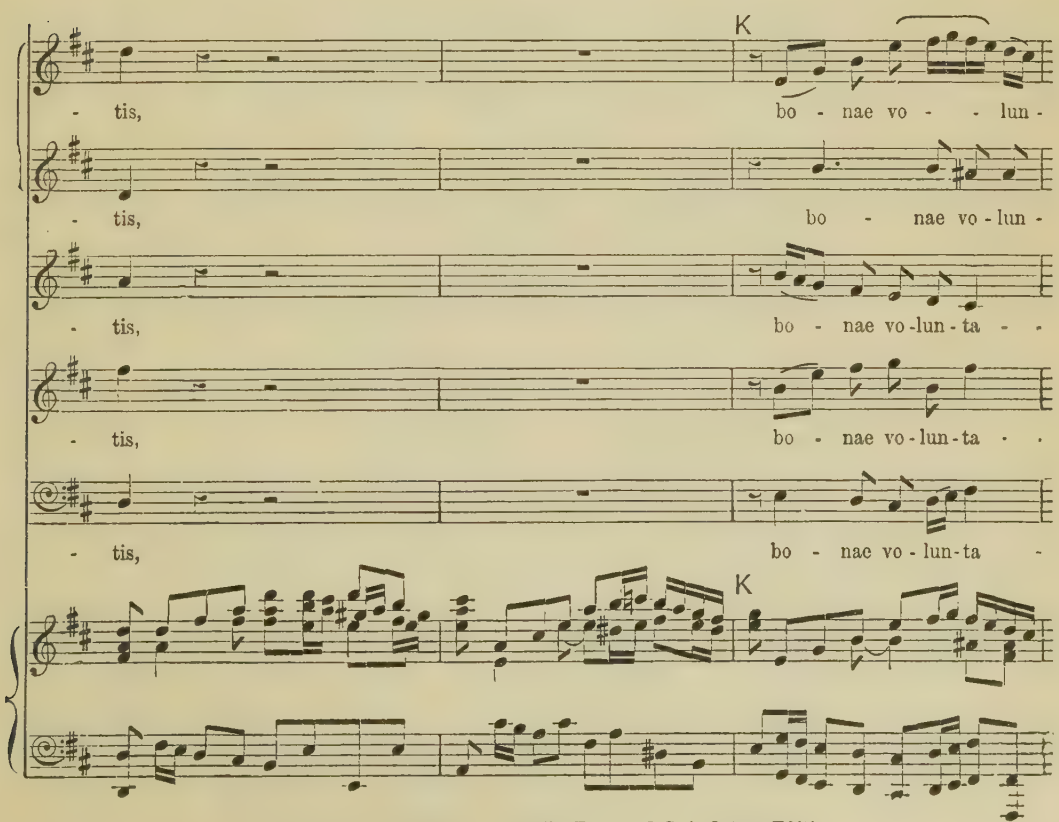
*In nearly all previous editions, including that of the German Bach Society, this note has hitherto been printed C, instead of E.

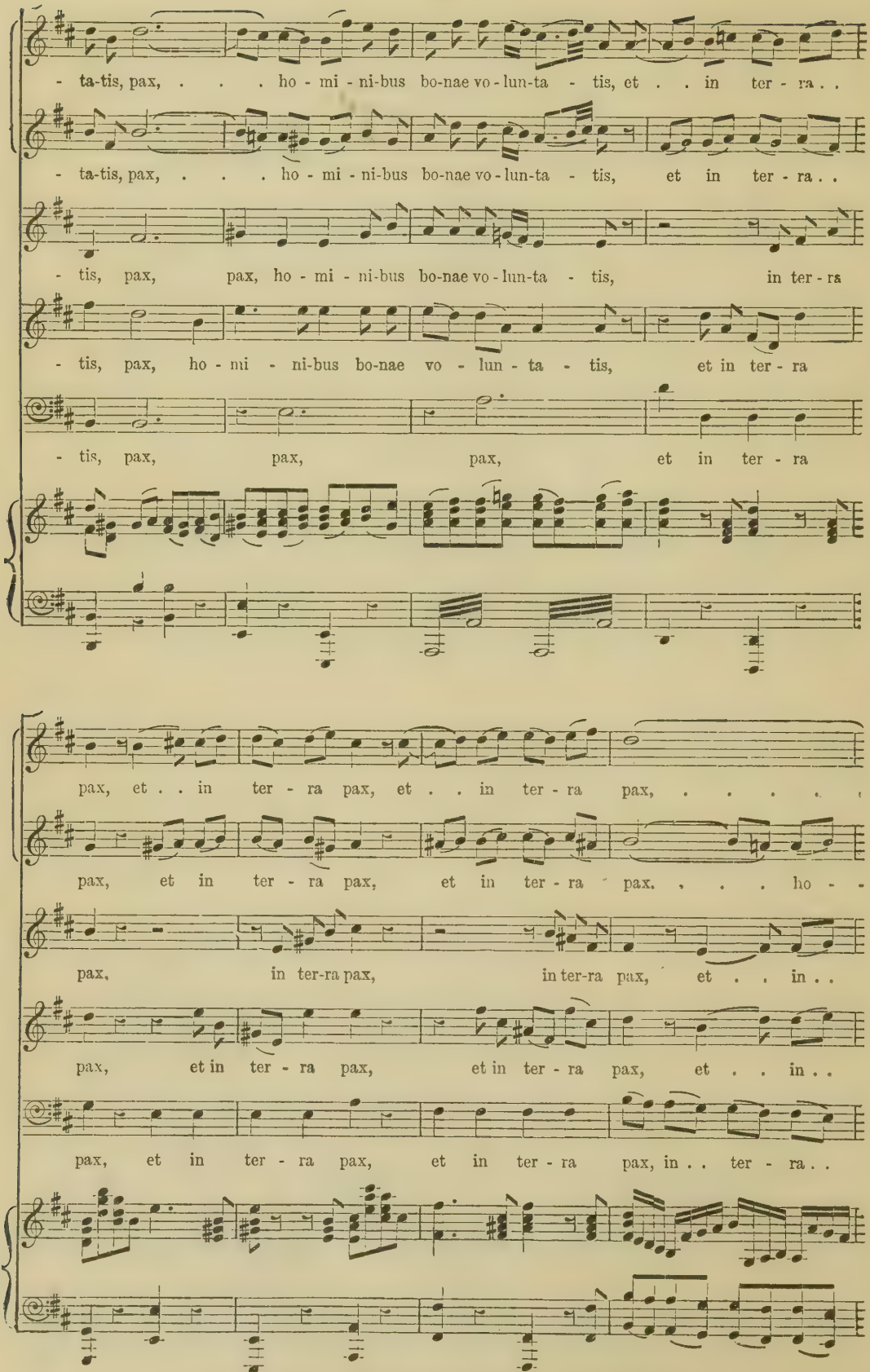

pax, pax, pax, in ter - ra pax, . . . pax, ho -
et .
- ta - - tis, in ter - ra pax, . . ho - mi - nibus bo - nae vo - lun -
- - - - - - - - - - - - - - - - - - tis, ho - mi - ni - bus bo -
ter - ra . . pax, ho - mi - ni - bus bonae vo - lun - ta - - tis, bo - nae vo - lun -
- mi - nibus bo - nae vo - - lun - ta - - - - tis, bo - nae vo - lun - ta - tis, bo - nae
. . . . in ter - ra . . pax, ho - mi - ni - bus bonae vo - lun - ta - - tis, bo -
- ta - - - - - tis, pax, ho - mi - ni - bus bonae vo - lun - ta - tis, bo - nae
- - nae vo - lun - ta - - - - - - - - - - - - - - - tis, bo - nae
- ta - tis, bo - nae

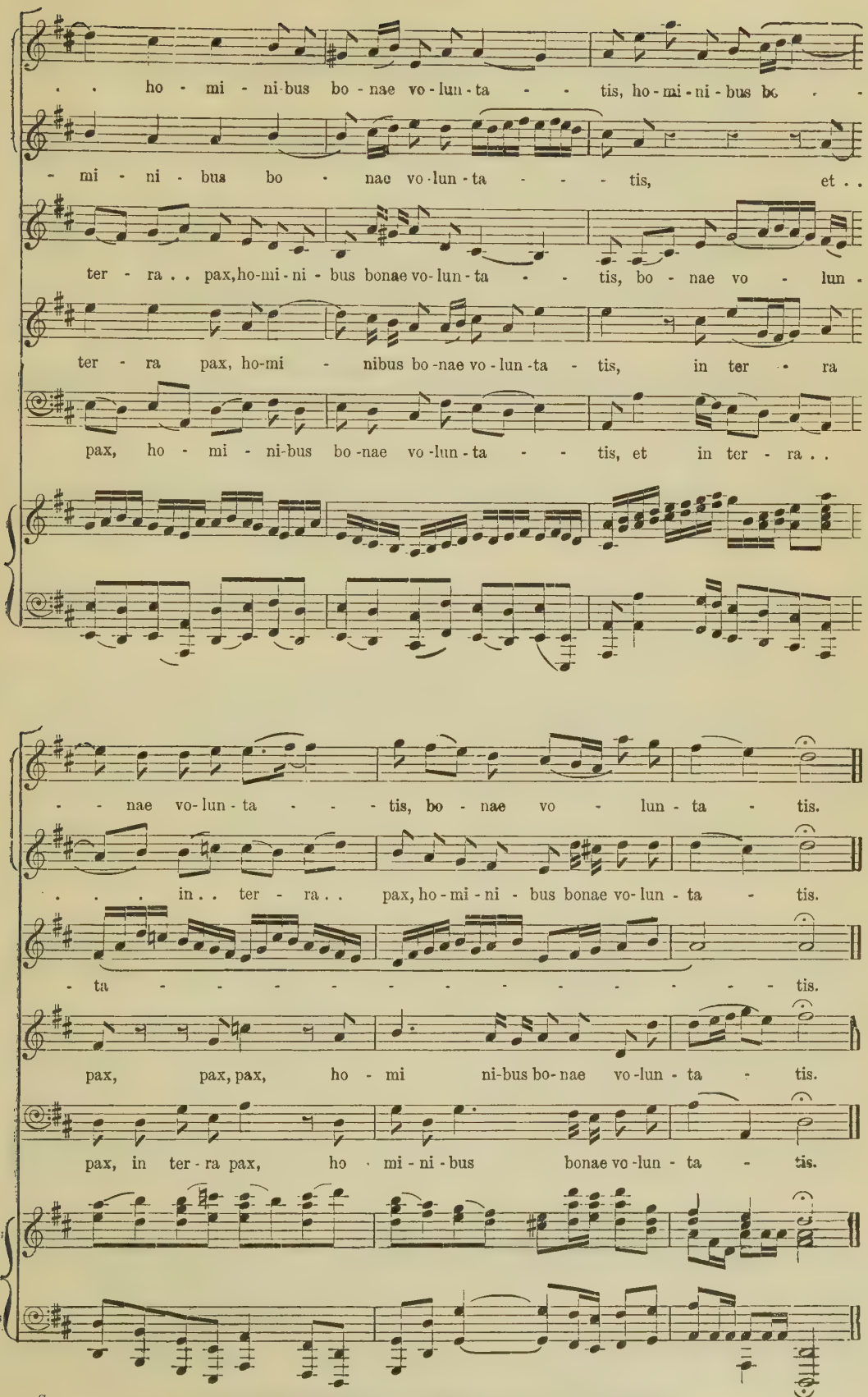

H
mf
vo - - lun-ta - tis, et . . in ter - ra pax,
- nae vo-lun - ta - tis, et . . in ter - ra pax,
vo-lun - ta - tis, et . . in ter - - - ra pax,
vo - lun - ta - tis, et in ter - - - ra pax,
vo - lun - ta - tis, et in ter - - ra pax,
H
mf
et . . in ter - ra pax,
cres.
et . . in ter - ra pax, ho - mi - ni -
et . . in ter - ra pax, et . . in ter - ra pax, ho - mi - ni -
et in ter - - - ra pax, et in ter - - - ra pax, ho -
et in ter - - - ra pax, in ter - - ra pax, ho
et in ter - - ra pax, et in ter - - ra pax, ho -

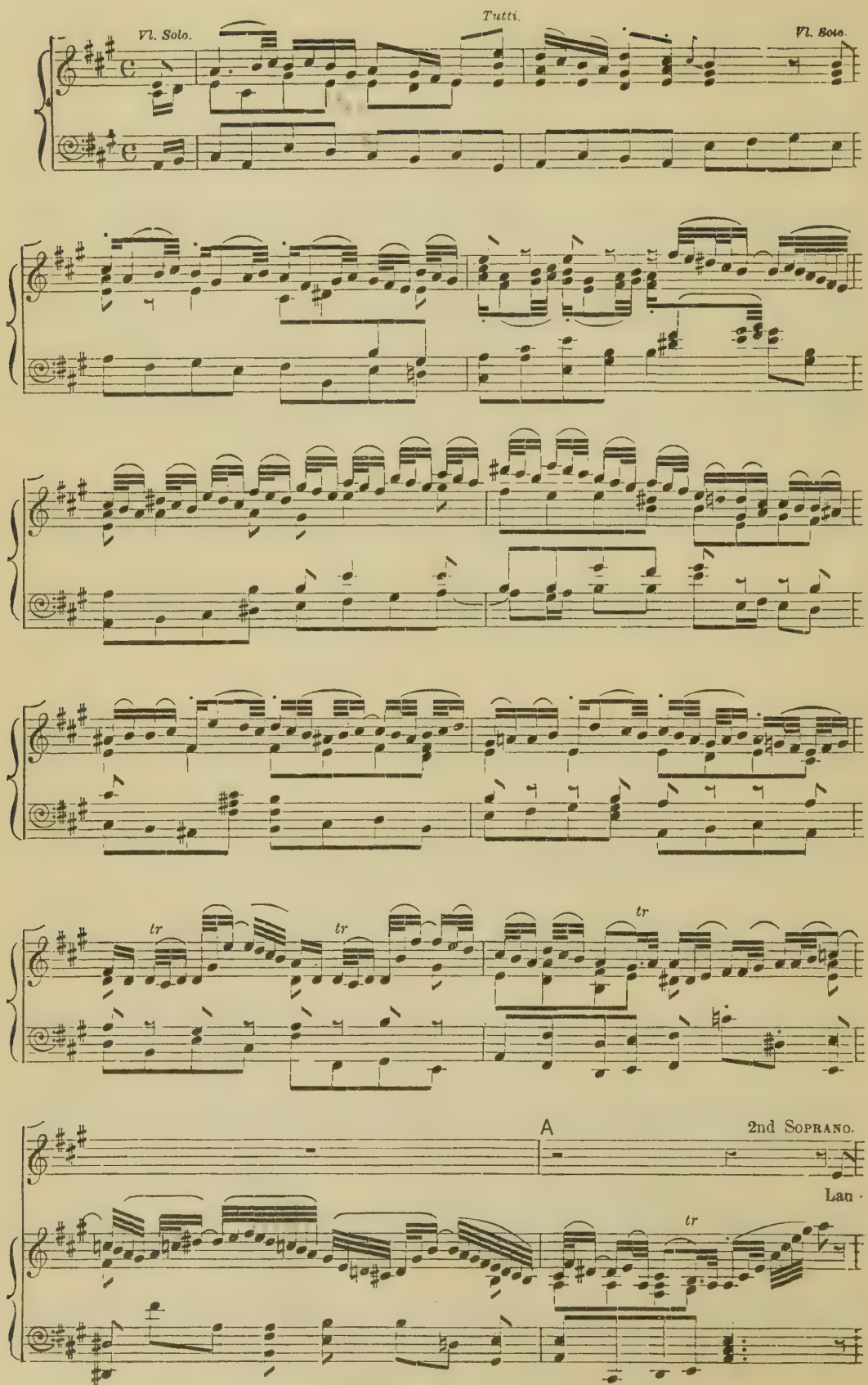

- bus bonae vo - lun-ta - - tis, bo - nae vo - lun - ta - - -
- bus bonae vo - lun - ta - tis, bo - nae vo - lun-ta - tis,
cres.
- mi - nibus bo- nae vo - lun - ta - tis, bonae vo-lun ta - tis, et . . in . . ter - ra
cres.
- mi - nibus bo- nae vo - lun - ta - tis, bo- nae vo- lun - ta - tis,
cres.
- mi - nibus bo- nae vo - lun - ta - tis, bo- nae vo - lun-ta - tis,
cres.
I
- - - - - - - tis, ho - mi - ni - bus bo - - - nae vo-lun -
- pax, ho - mi - ni- bus bonae vo- lun - ta - tis, bo - nae vo - lun-ta - - -
et . . in . .
I

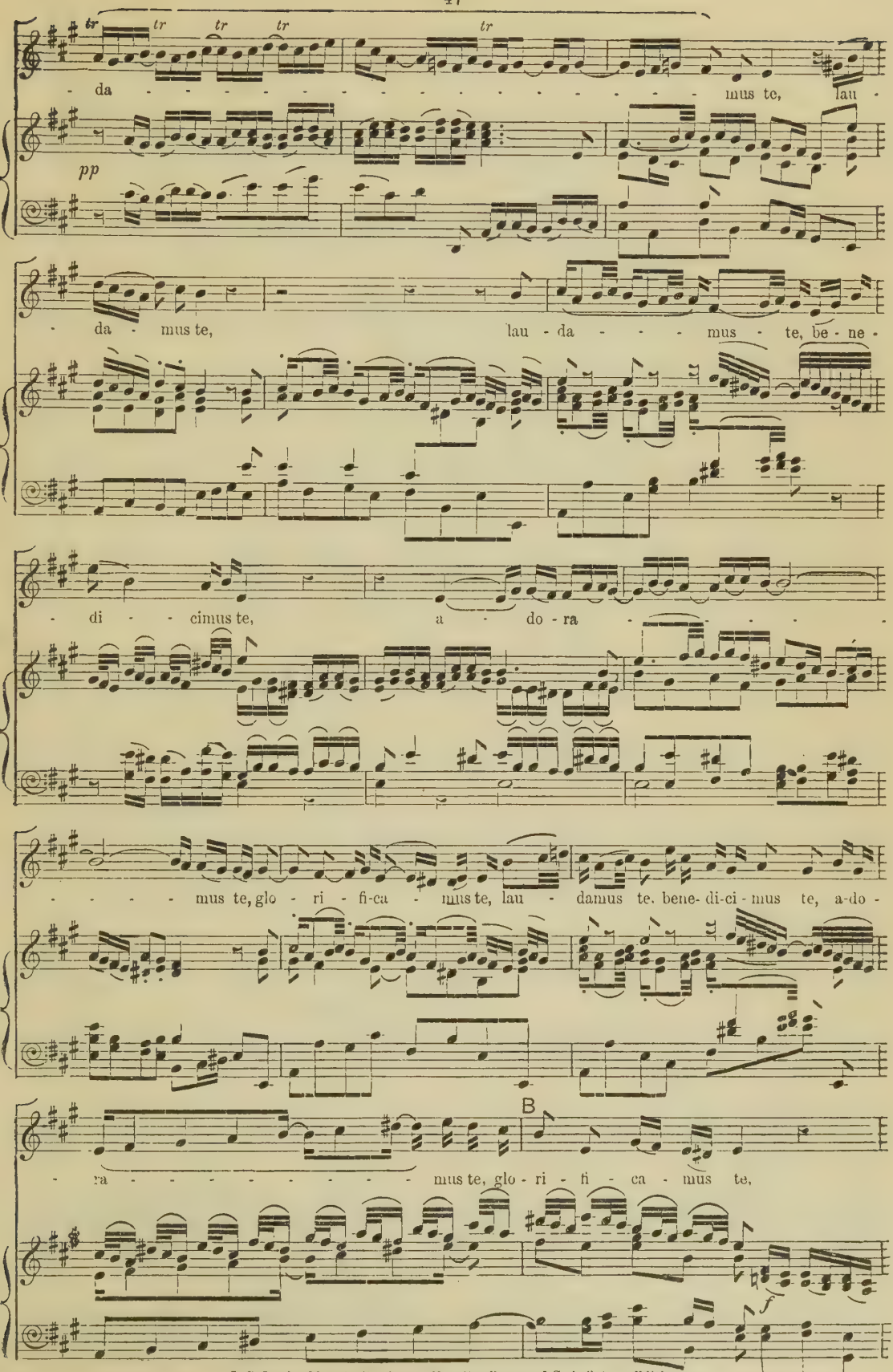

- ta - - tis, in ter - ra . . pax, . . ho - mi - nibus bo - nae vo - lun -
tis, ho - mi ni - bus bo -
ter - ra . . pax, ho - mi - ni - bus bonae vo - lun - ta - tis, bo - nae vo - lun -
et . .
tr
ta - tis, pax, pax, pax, pax, in ter - - ra pax, . . ho - mi -
tr
nae vo - lun - ta - - tis, in ter - ra pax . . ho - mi - nibus bo - nae
- ta - - - - - - - - - - - tis, bo - nae
. . . in . . ter - ra pax, ho - mi - ni - bus bonae vo - lun ta - tis, bo - nae
tr

- - ni - bus, pax . . . . ho - mi - - nibus bo - nae vo - lun - ta -
Et . . in . . ter - ra pax, ho - mi - ni - bus bonae vo - lun - ta - -
vo - lun - ta - tis, pax, pax, pax, pax, ho - mi - nibus bo - nae vo - lun - ta -
vo - lun - ta - tis, pax, pax, pax, pax, ho - mi - ni - bus bonae vo - lun - ta -
vo - lun - ta - - - - - - - - - -
tr

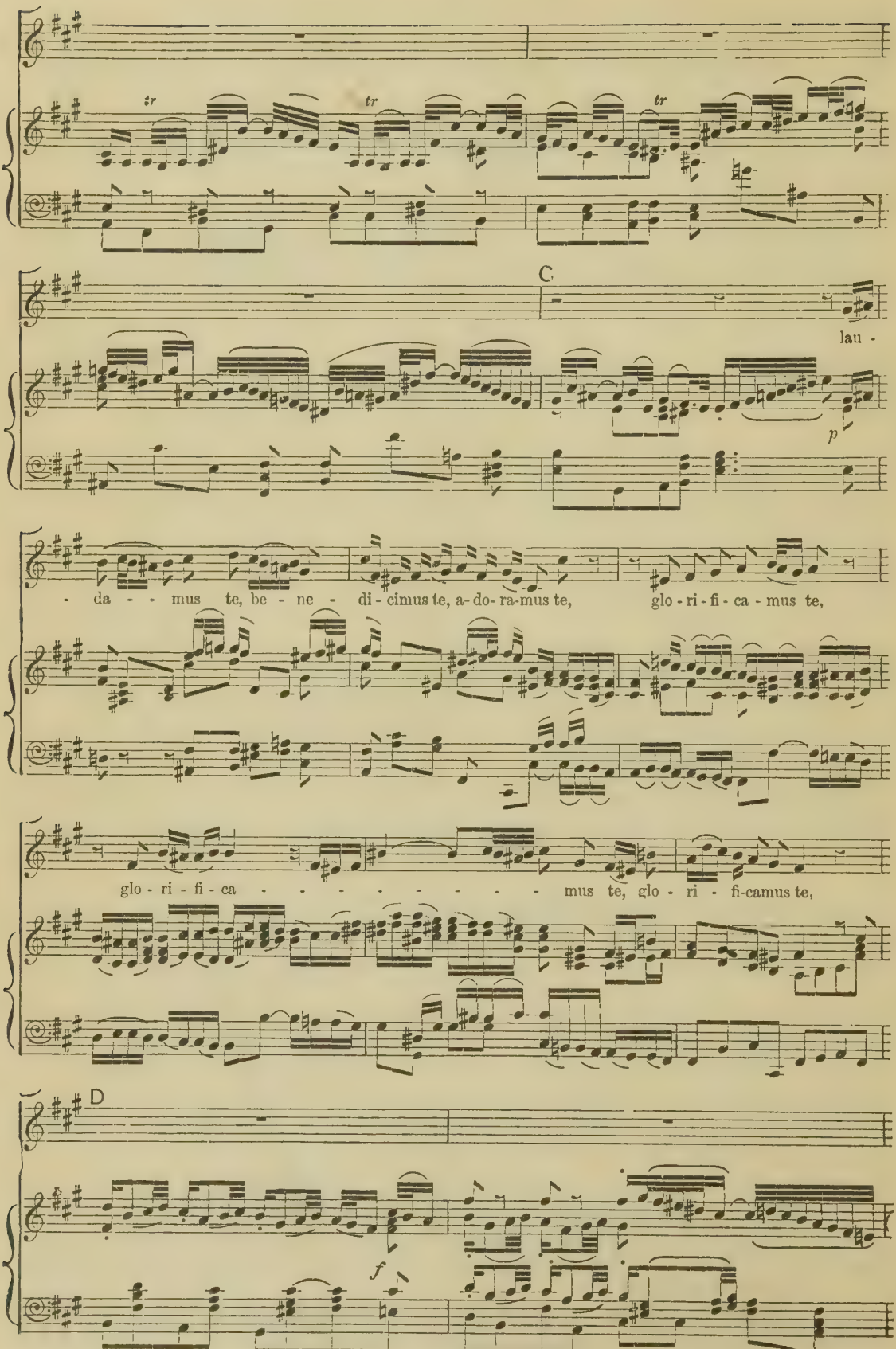

K
- tis, bo - nae vo - - lun -
- tis, bo - nae vo - lun -
- tis, bo - nae vo - lun - ta - -
- tis, bo - nae vo - lun - ta - -
- tis, bo - nae vo - lun - ta -
K

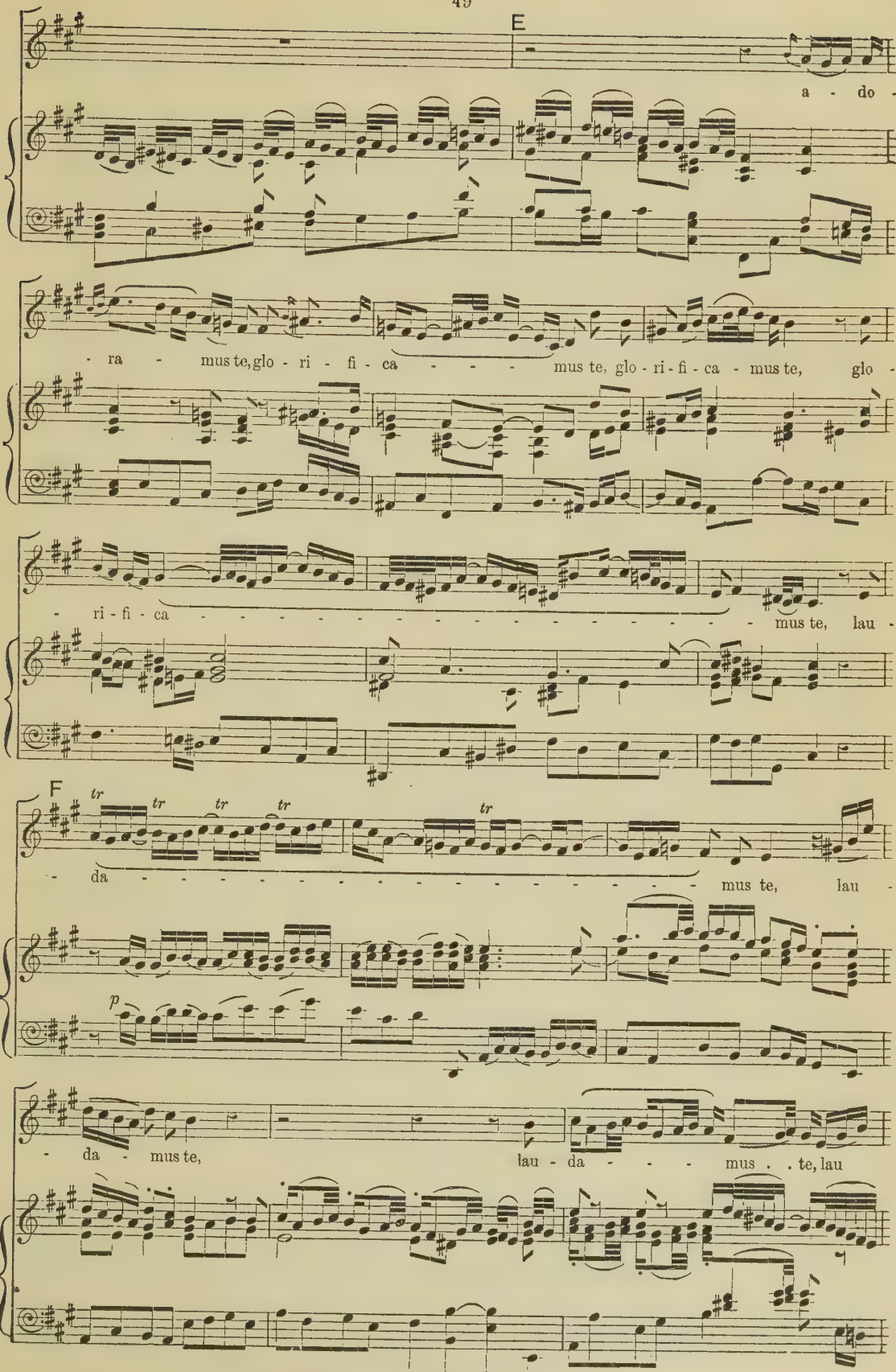

- ta-tis, pax, . . . ho - mi - ni-bus bo-nae vo - lun-ta - tis, et . . in ter - ra . .
- ta-tis, pax, . . . ho - mi - ni-bus bo-nae vo - lun-ta - tis, et in ter - ra . .
- tis, pax, pax, ho - mi - ni-bus bo-nae vo - lun-ta - tis, in ter - ra
- tis, pax, ho - mi - ni-bus bo-nae vo - lun - ta - tis, et in ter - ra
- tis, pax, pax, pax, et in ter - ra
pax, et . . in ter - ra pax, et . . in ter - ra pax, ...
pax, et in ter - ra pax, et in ter - ra pax. . . . ho - -
pax, in ter-ra pax, in ter-ra pax, et . . in . .
pax, et in ter - ra pax, et in ter - ra pax, et . . in . .
pax, et in ter - ra pax, et in ter - ra pax, in . . ter - ra . .

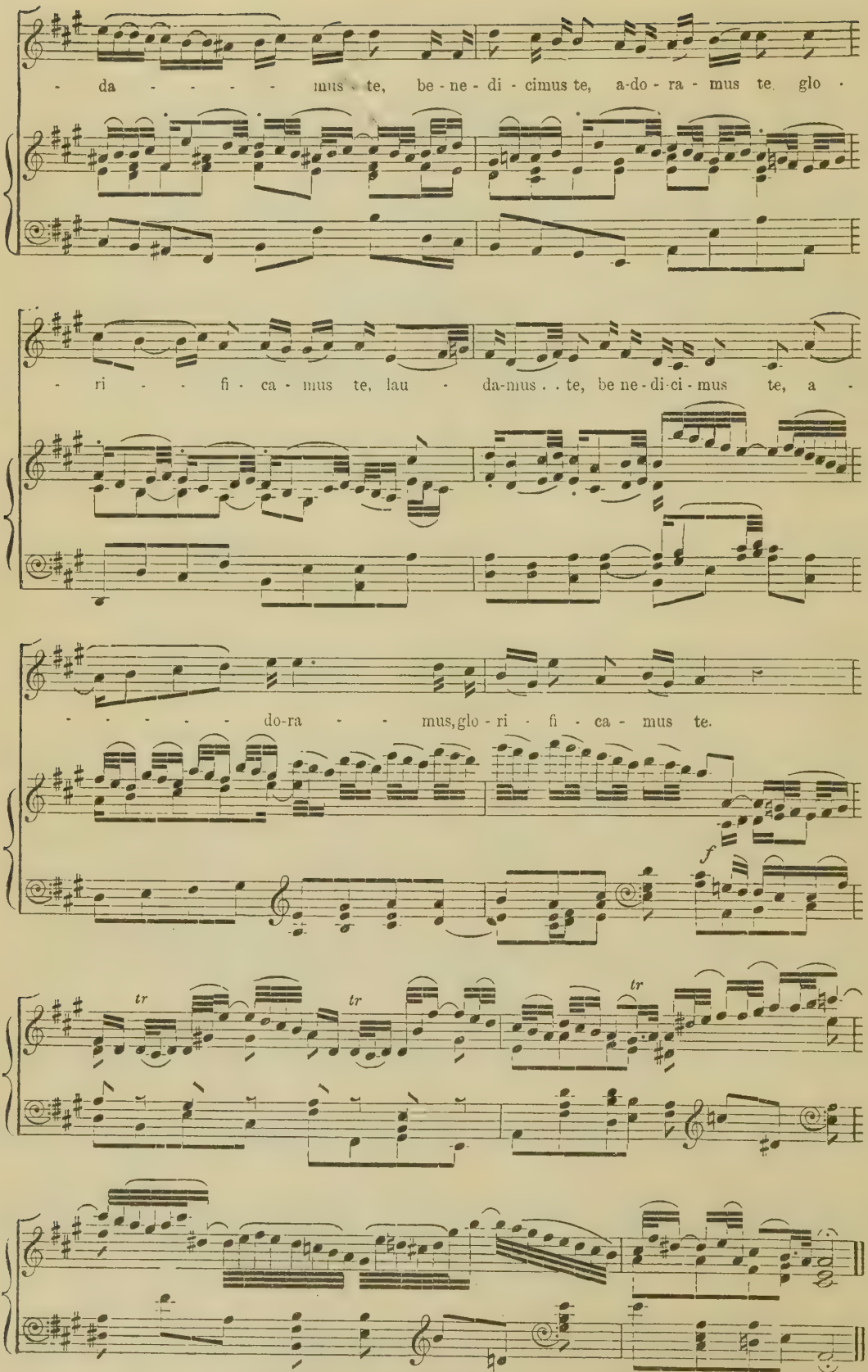

. . ho - mi - ni-bus bo - nae vo - lun - ta - - tis, ho - mi - ni - bus bo . .
- mi - ni - bus bo - nae vo - lun - ta - - - tis, et . .
ter - ra . . pax, ho-mi - ni - bus bonae vo - lun - ta - - tis, bo - nae vo - lun -
ter - ra pax, ho-mi - nibus bo - nae vo - lun - ta - tis, in ter - ra
pax, ho - mi - ni-bus bo - nae vo - lun - ta - - tis, et in ter - ra . .
- - nae vo - lun - ta - - - tis, bo - nae vo - lun - ta - tis.
. . . in . . ter - ra . . pax, ho - mi - ni - bus bonae vo - lun - ta - tis.
- ta - - - - - - - - - - - - tis.
pax, pax, pax, ho - mi ni-bus bo - nae vo - lun - ta - tis.
pax, in ter - ra pax, ho - mi - ni - bus bonae vo - lun - ta - tis.


Vl. Solo.
Tutti.
Vl. Solo.
tr
tr
tr
A
2nd SOPRANO.
Lau-
tr

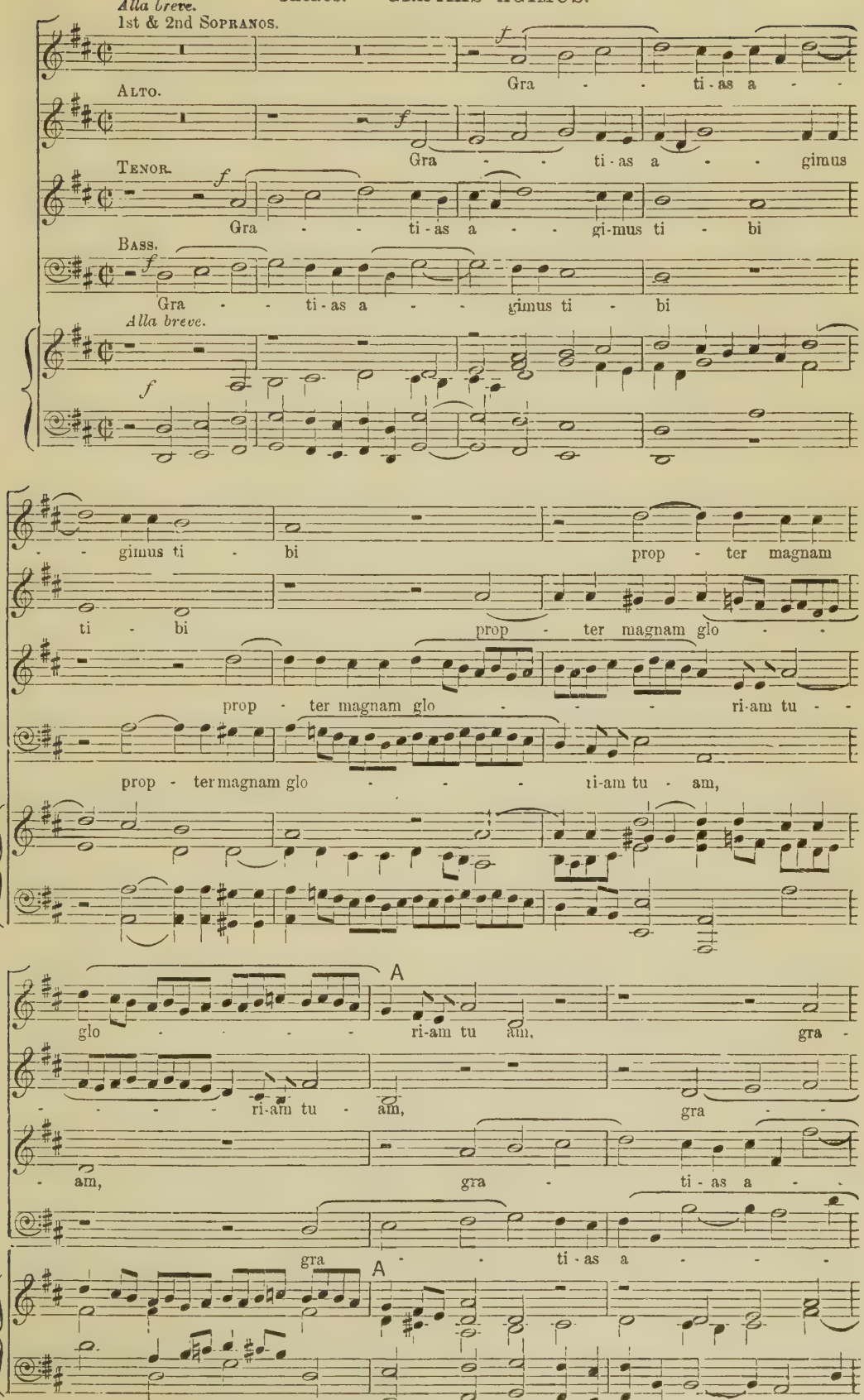

tr tr tr tr tr
da mus te, lau
pp
da mus te, lau da mus te, be ne
di cimus te, a do ra
mus te, glo ri fi ca mus te, lau damus te, bene di ci mus te, a do
B
ra mus te, glo ri fi ca mus te,

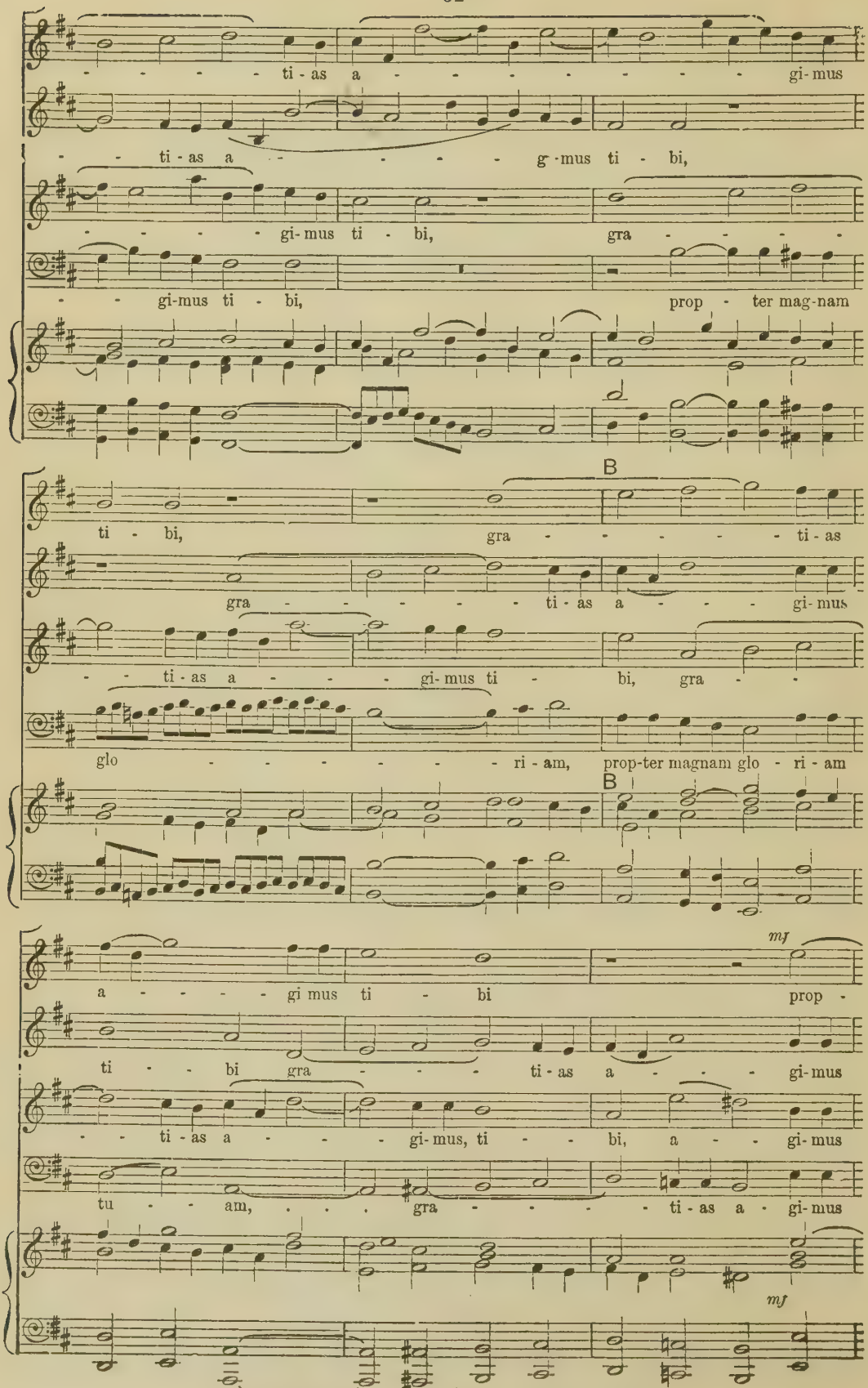

tr
tr
tr
C
lau -
p
- da - - mus te, be - ne - di - cimus te, a - do - ra - mus te, glo - ri - fi - ca - mus te,
glo - ri - fi - ca - - - - - - - - - mus te, glo - ri - fi - camus te,
D
f

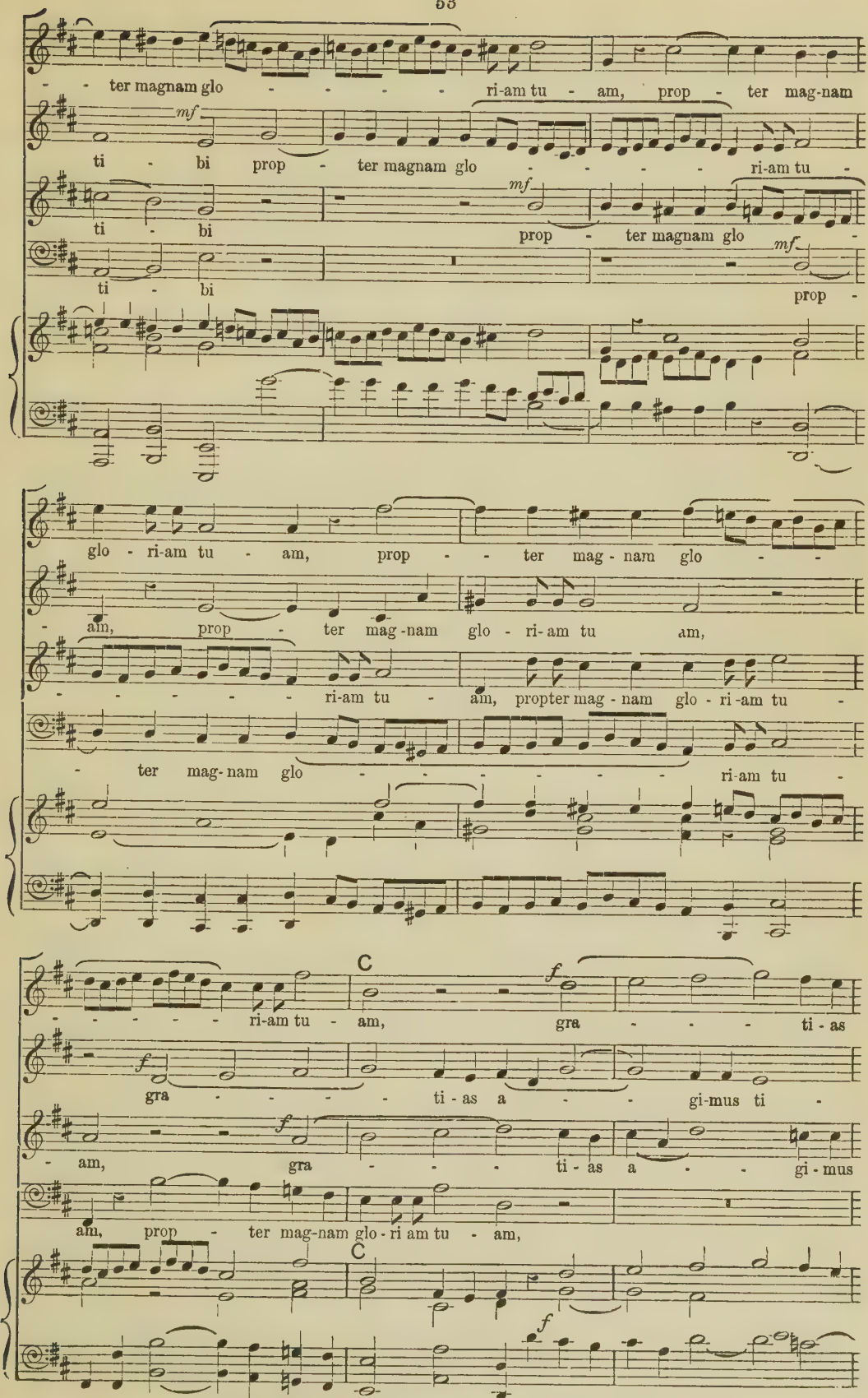

E
a - do -
- ra - mus te, glo - ri - fi - ca - - - - mus te, glo - ri - fi - ca - mus te, glo -
- ri - fi - ca - mus te, lau -
F
tr
- da - - - - - - - - - - - - - - - - - - -

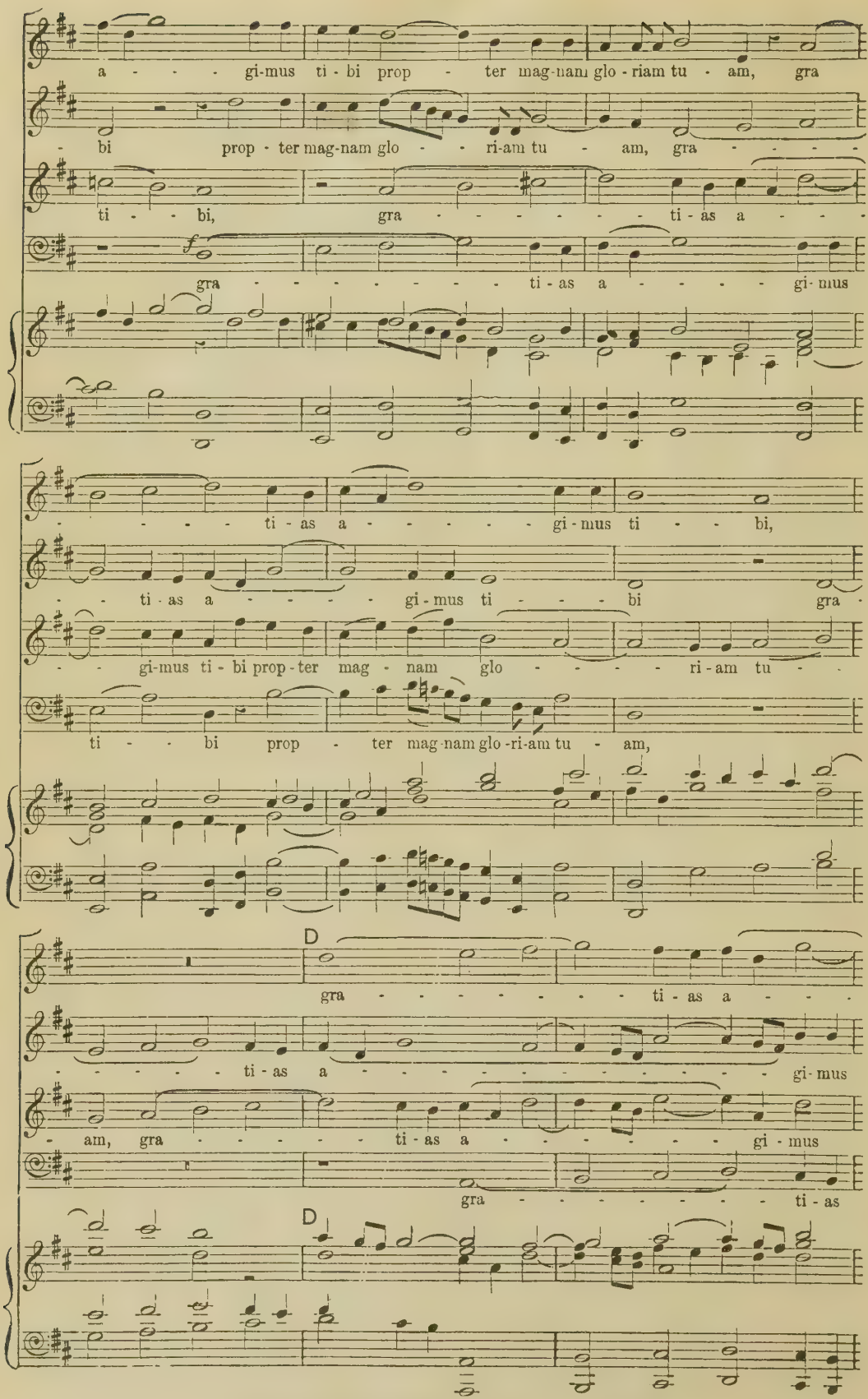

- da - - - - - mus - te, be - ne - di - cimus te, a-do - ra - mus te, glo -
- ri - - fi - ca - mus te, lau - da-mus . . te, be ne - di - ci - mus te, a -
- - - - - do-ra - - mus, glo - ri - fi - ca - mus te.
f
tr
tr
tr

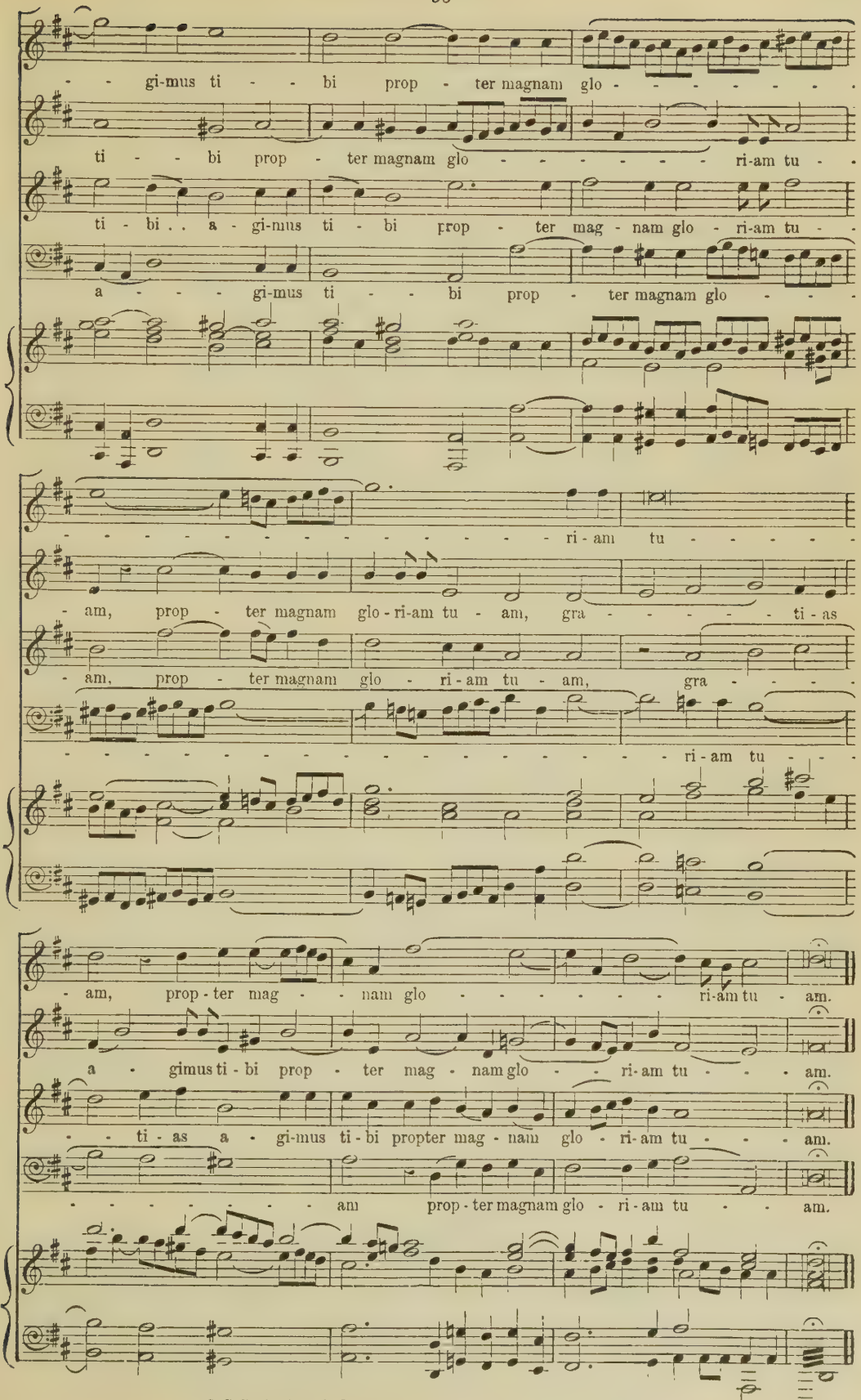
No. 6. CHORUS.—"GRATIAS AGIMUS."

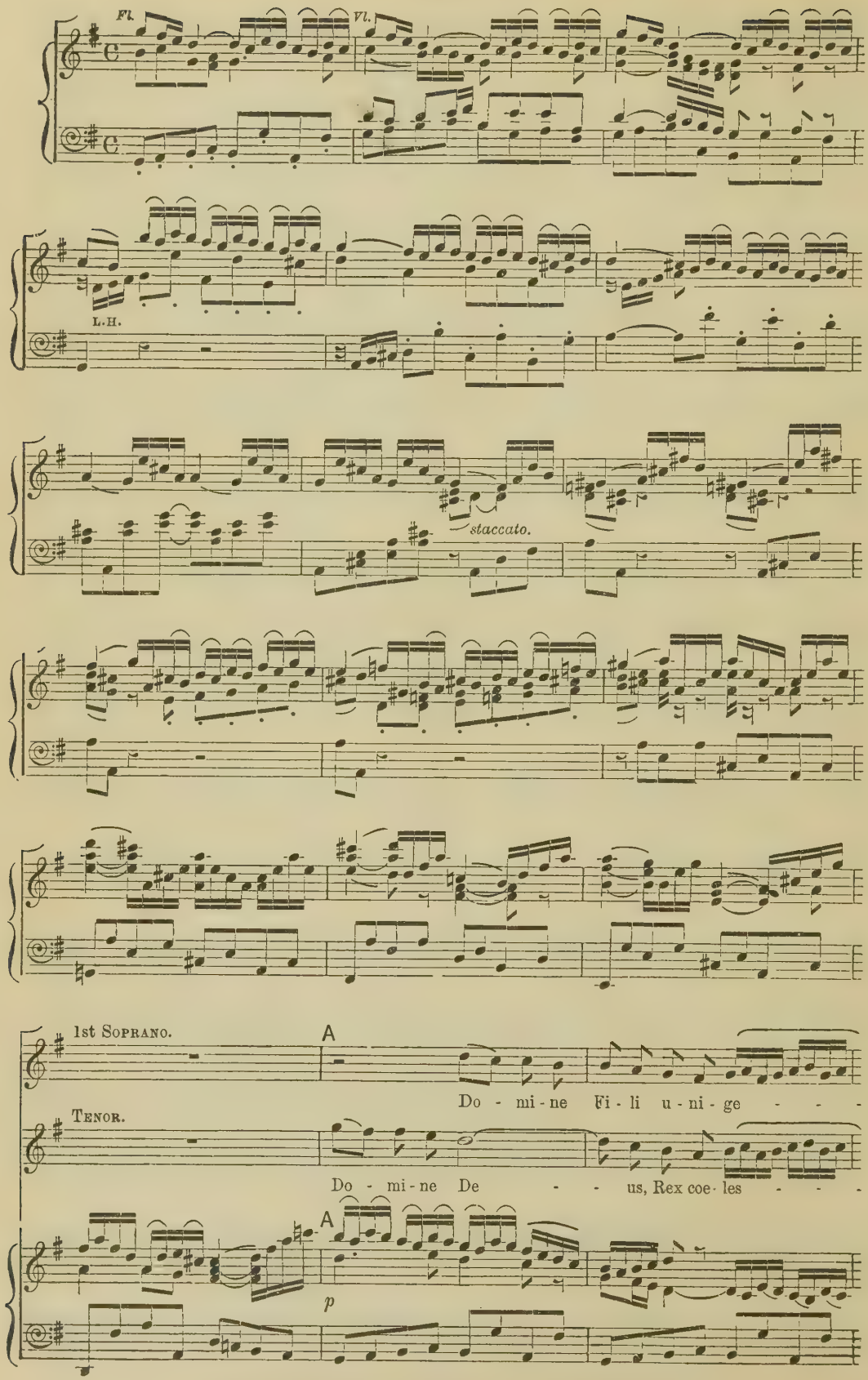

Alla breve.
1st & 2nd SOPRANOS.
Gra - - - ti - as a - -
ALTO.
Gra - - - ti - as a - - - gimus
TENOR.
Gra - - - ti - as a - - - gi-mus ti - bi
BASS.
Gra - - - ti - as a - - - gimus ti - bi
Alla breve.
- - gimus ti - bi prop - ter magnam
ti - bi prop - ter magnam glo - -
prop - ter magnam glo - - - ri-am tu - -
prop - ter magnam glo - - - ri-am tu - am,
A
glo - - - - - ri-am tu am, gra -
- - - - - ri-am tu - am, gra - - -
- am, gra - ti - as a - -
gra - - ti - as a - - -
A

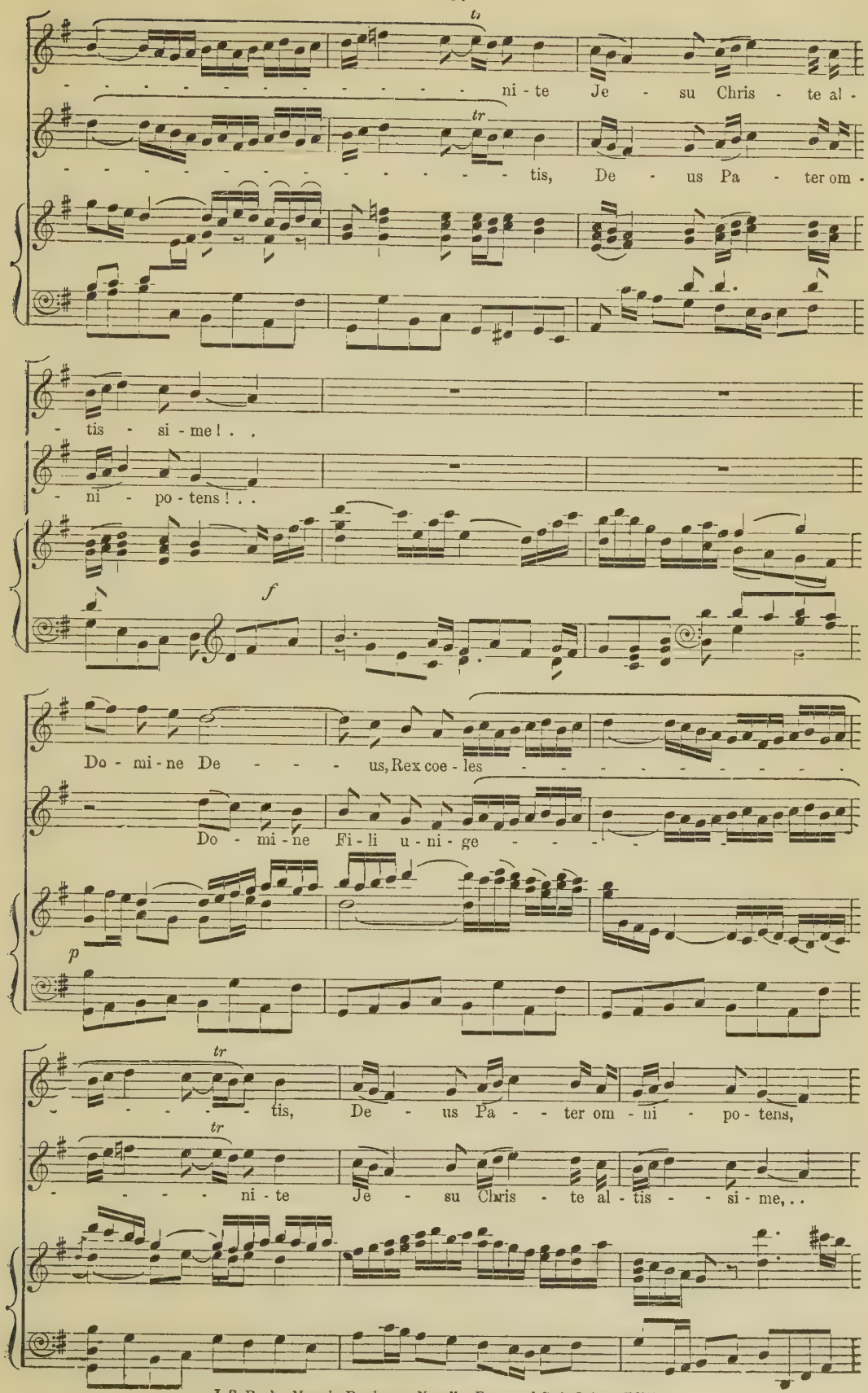

ti - as a - - - - - - - gi - mus
- - ti - as a - - - - g - mus ti - bi,
- - - - gi - mus ti - bi, gra - - - - -
- - gi - mus ti - bi, prop - ter mag - nam
B
ti - bi, gra - - - - - - ti - as
gra - - - - - - ti - as a - - - gi - mus
- - ti - as a - - - gi - mus ti - bi, gra - -
glo - - - - - - - ri - am, prop - ter magnam glo - ri - am
B
mf
a - - - - - gi mus ti - bi prop -
ti - - bi gra - - - ti - as a - - - gi - mus
- - ti - as a - - - gi - mus, ti - - bi, a - - gi - mus
tu - - am, . . . gra - - - - ti - as a - gi - mus
mf

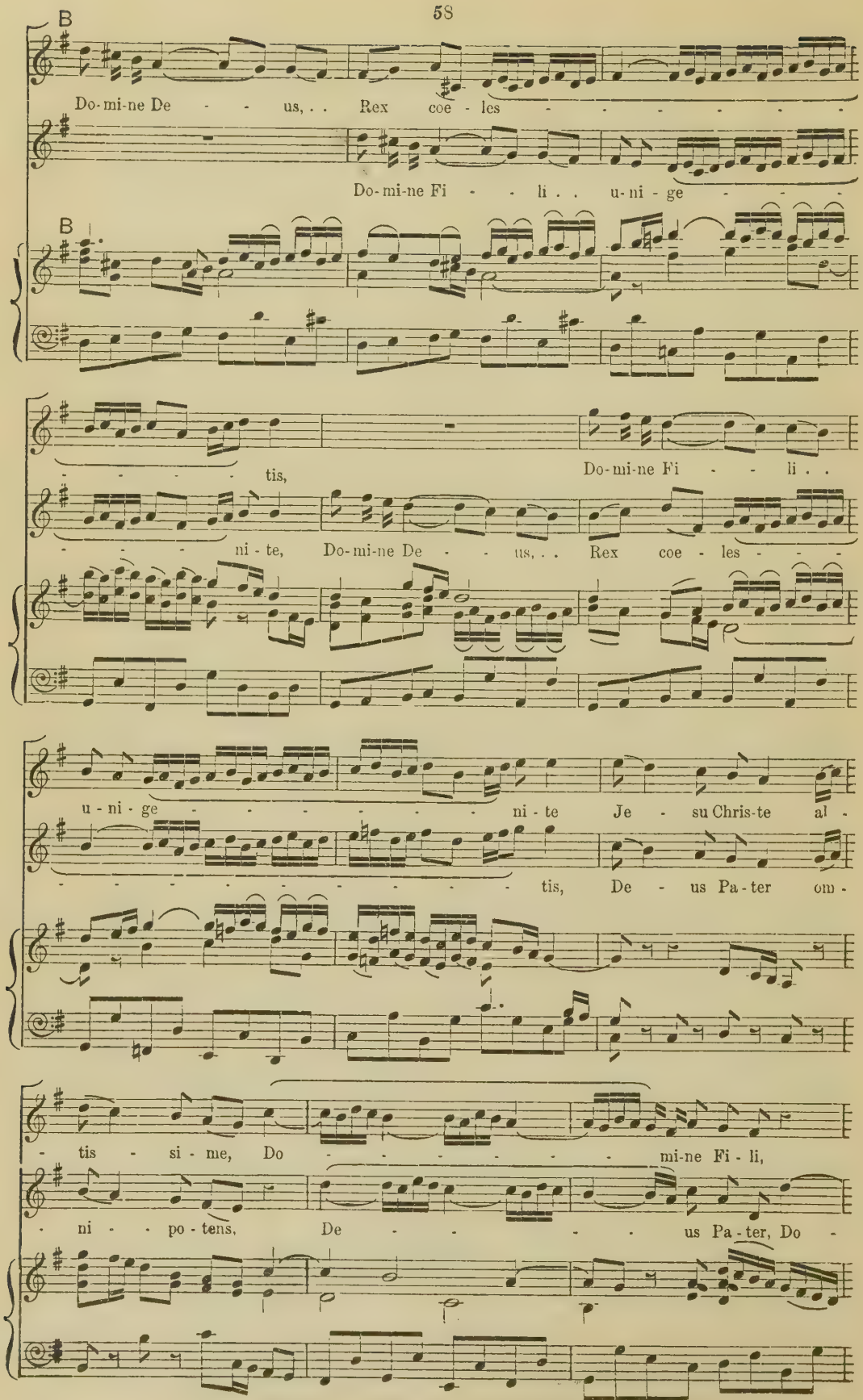

ter magnam glo - - - - - ri-am tu - am, prop - ter mag-nam
mf
ti - bi prop - ter magnam glo - - - - - ri-am tu -
ti - bi
mf
prop - ter magnam glo -
ti - bi
mf
prop -
glo - ri-am tu - am, prop - - ter mag - nam glo - -
- am, prop - ter mag-nam glo - ri-am tu am,
- - - - - - ri-am tu - am, propter mag - nam glo - ri-am tu -
- ter mag-nam glo - - - - - - - ri-am tu -
C
f
- - - - - ri-am tu - am, gra - - - - ti - as
f
gra - - - - - ti - as a - - - gi-mus ti -
f
- am, gra - - - - ti - as a - - gi - mus
am, prop - ter mag-nam glo - ri am tu - am,
C
f

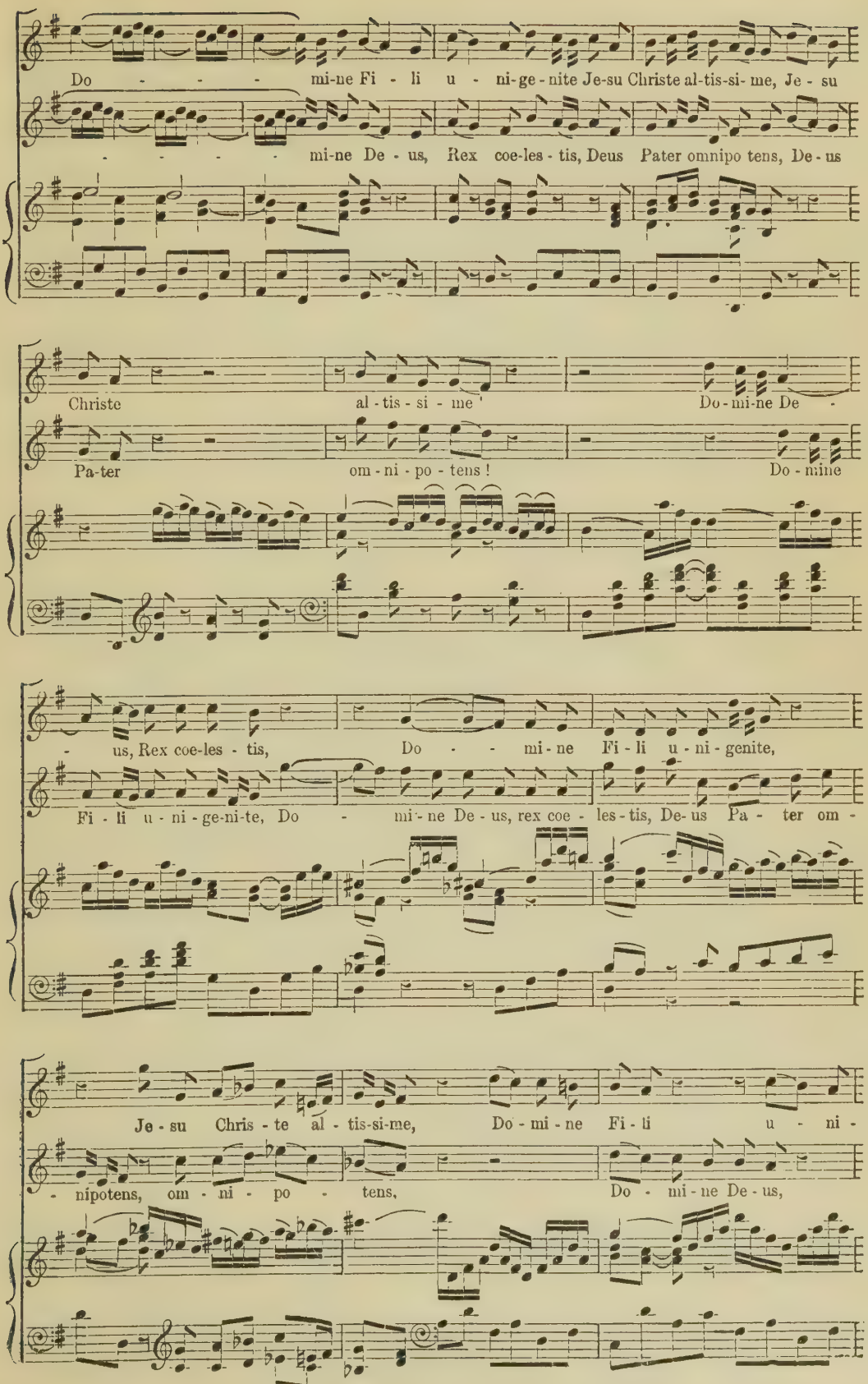

a - - - gi-mus ti - bi prop - ter mag-nam glo - riam tu - am, gra
- bi prop - ter mag-nam glo - - ri-am tu - am, gra - - - - -
ti - - bi, gra - - - - - - - ti - as a - - -
gra - - - - - - - - ti - as a - - - - - gi- mus
- - - - - ti - as a - - - - - gi-mus ti - - bi,
- - ti - as a - - - - - gi-mus ti - - - - bi gra -
- - gi-mus ti - bi prop - ter mag - nam glo - - - - - ri-am tu - -
ti - - - bi prop - ter mag-nam glo-ri-am tu - am,
D
gra - - - - - - - - ti - as a - - -
- - - - - - ti - as a - - - - - - - - - - - - - - - gi- mus
- am, gra - - - - - - ti - as a - - - - - - - - gi - mus
gra - - - - - - - - ti - as
D

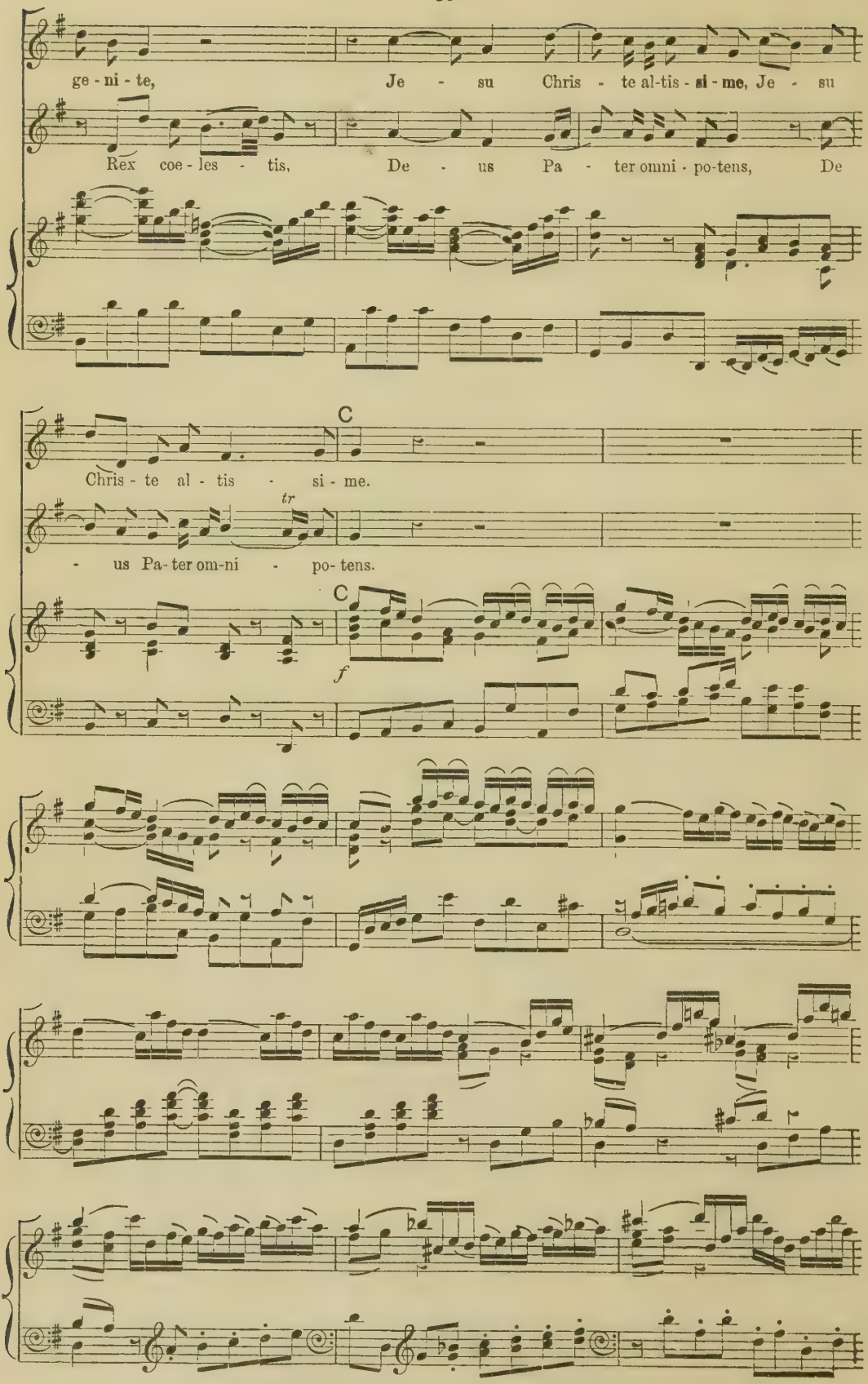

- - gi-mus ti - - bi prop - ter magnam glo - - - - - - - -
ti - - bi prop - ter magnam glo - - - - - - - ri-am tu - -
ti - bi . . a - gi-mus ti - bi prop - ter mag - nam glo - ri-am tu - -
a - - - - gi-mus ti - - bi prop - ter magnam glo - - - -
- ri - am tu - - - - - -
- am, prop - ter magnam glo - ri-am tu - am, gra - - - - - - - ti - as
- am, prop - ter magnam glo - ri - am tu - am, gra - - - - -
- ri - am tu - - -
- am, prop - ter mag - - nam glo - - - - - - - ri-am tu - am.
a - gimus ti - bi prop - ter mag - nam glo - - - ri - am tu - - - - am.
- - ti - as a - gi-mus ti - bi propter mag - nam glo - ri - am tu - - - - am.
- - - - - - - - - am prop - ter magnam glo - ri - am tu - - - am.

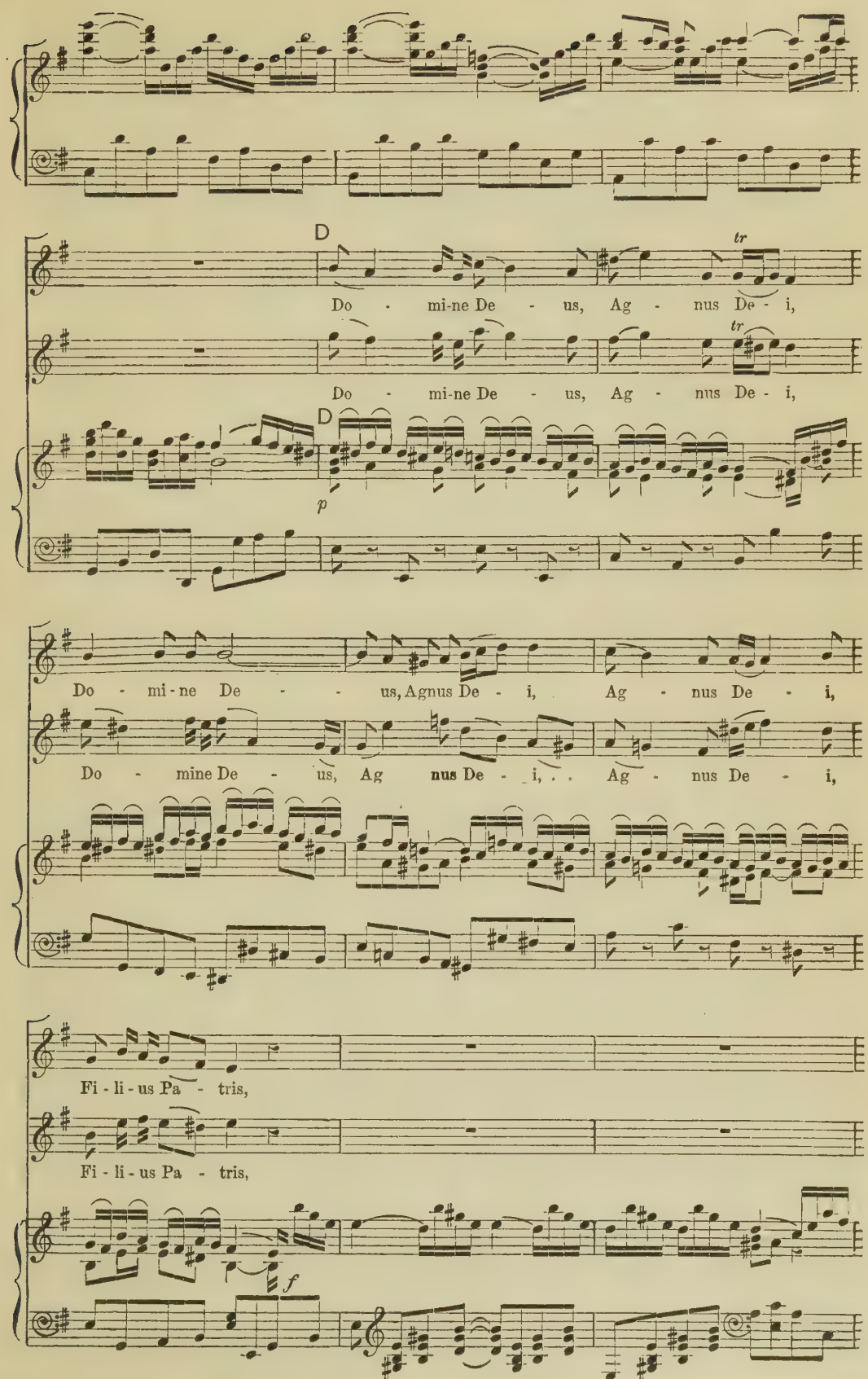

Fl.
Vl.
L.H.
staccato.
1st SOPRANO.
A
Do - mi - ne Fi - li u - ni - ge - - -
TENOR.
Do - mi - ne De - - - us, Rex coe - les - - -
A
p

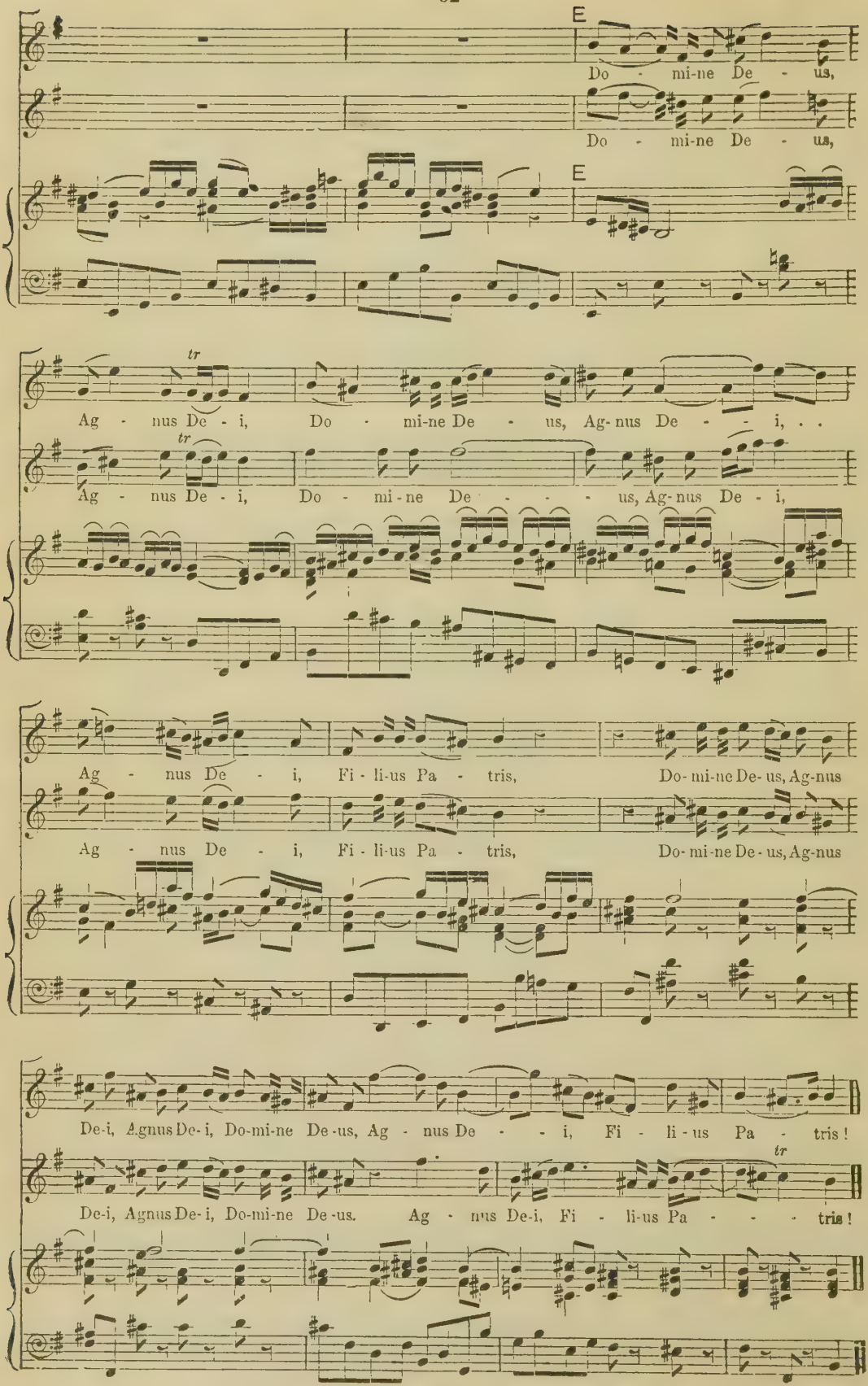

tr
ni - te Je - su Chris - te al -
tr
tis, De - us Pa - ter om -
- tis - si - me! . .
- ni - po - tens! . .
f
Do - mi - ne De - - - - us, Rex coe - les - - - - - - - - -
Do - mi - ne Fi - li u - ni - ge - - - - - -
p
tr
- - - - - tis, De - us Pa - - ter om - ni - po - tens,
tr
- - - - - ni - te Je - su Chris - te al - tis - - si - me, . .

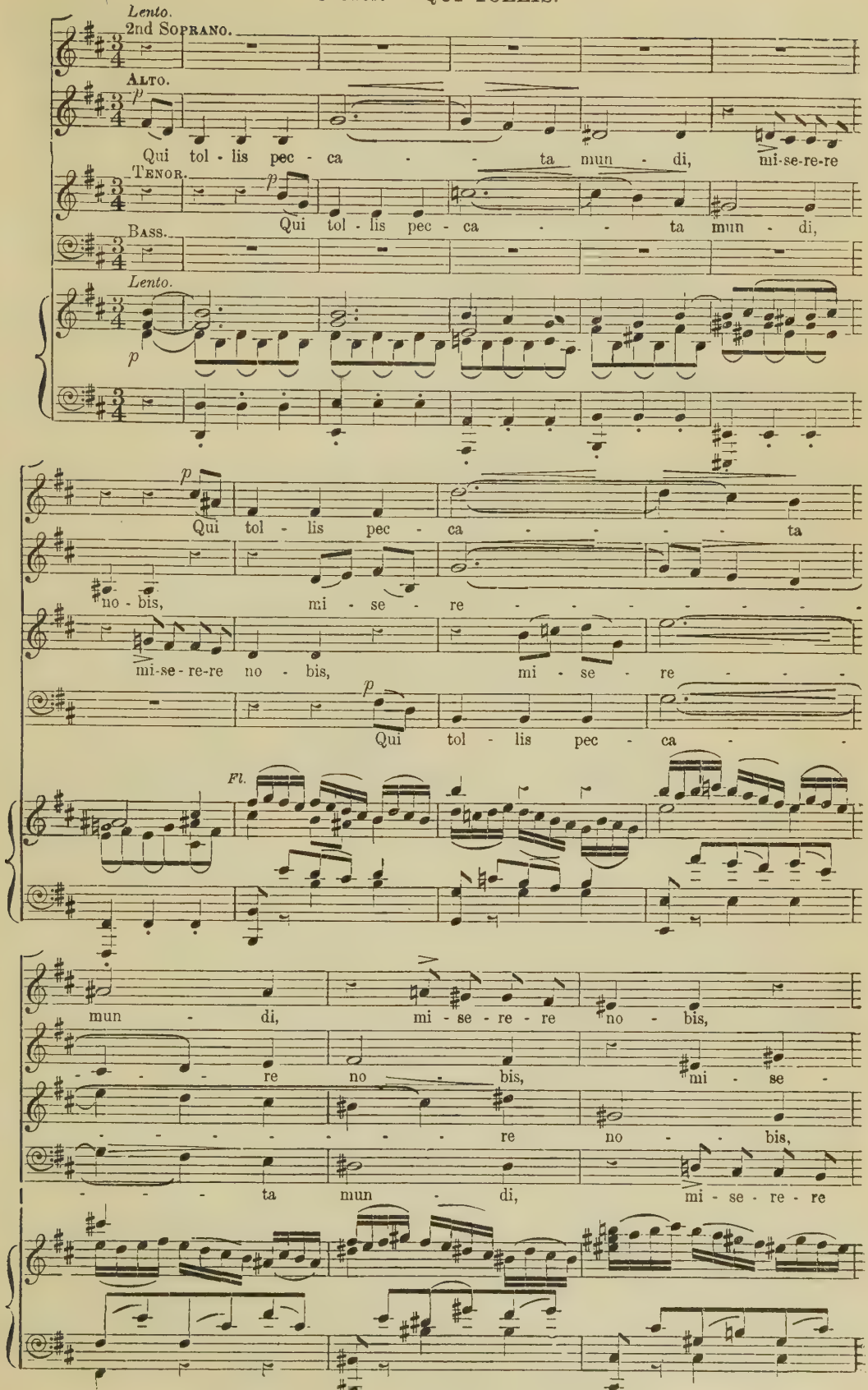

B
Do-mi-ne De - - us, . . Rex coe - les - - - - - - -
Do-mi-ne Fi - - li . . u-ni-ge - - - -
B
tis,
Do-mi-ne Fi - - li . .
ni - te, Do-mi-ne De - - us, . . Rex coe - les - - - -
u-ni-ge - - - - - - - ni - te Je - su Chris-te al -
tis, De - us Pa - ter om -
- tis - si - me, Do - - - - - - - mi-ne Fi - li,
- ni - - po - tens, De - - - - - us Pa - ter, Do -

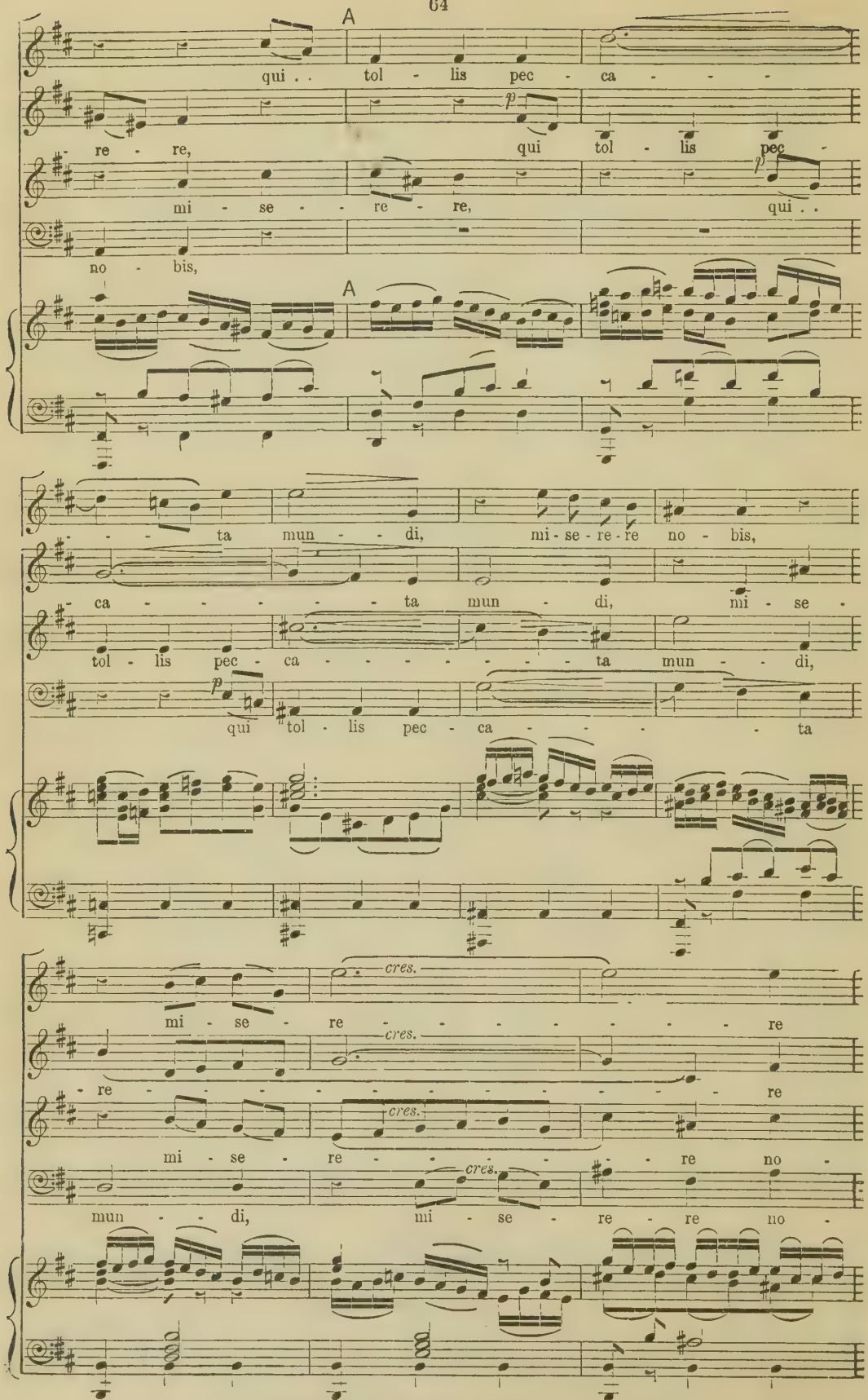

Do - - - - mi-ne Fi - li u - ni-ge-nite Je-su Christe al-tis-si-me, Je - su
- - - - - mi-ne De - us, Rex coe-les - tis, Deus Pater omnipo tens, De - us
Christe al - tis - si - me ! Do-mi-ne De -
Pa-ter om - ni - po - tens ! Do - mine
- us, Rex coe-les - tis, Do - - mi-ne Fi - li u - ni - genite,
Fi - li u - ni - ge-ni-te, Do - mi-ne De - us, rex coe - les - tis, De-us Pa - ter om -
Je - su Chris - te al - tis-si-me, Do - mi - ne Fi - li u - ni -
- nipotens, om - ni - po - tens, Do - mi - ne De - us,

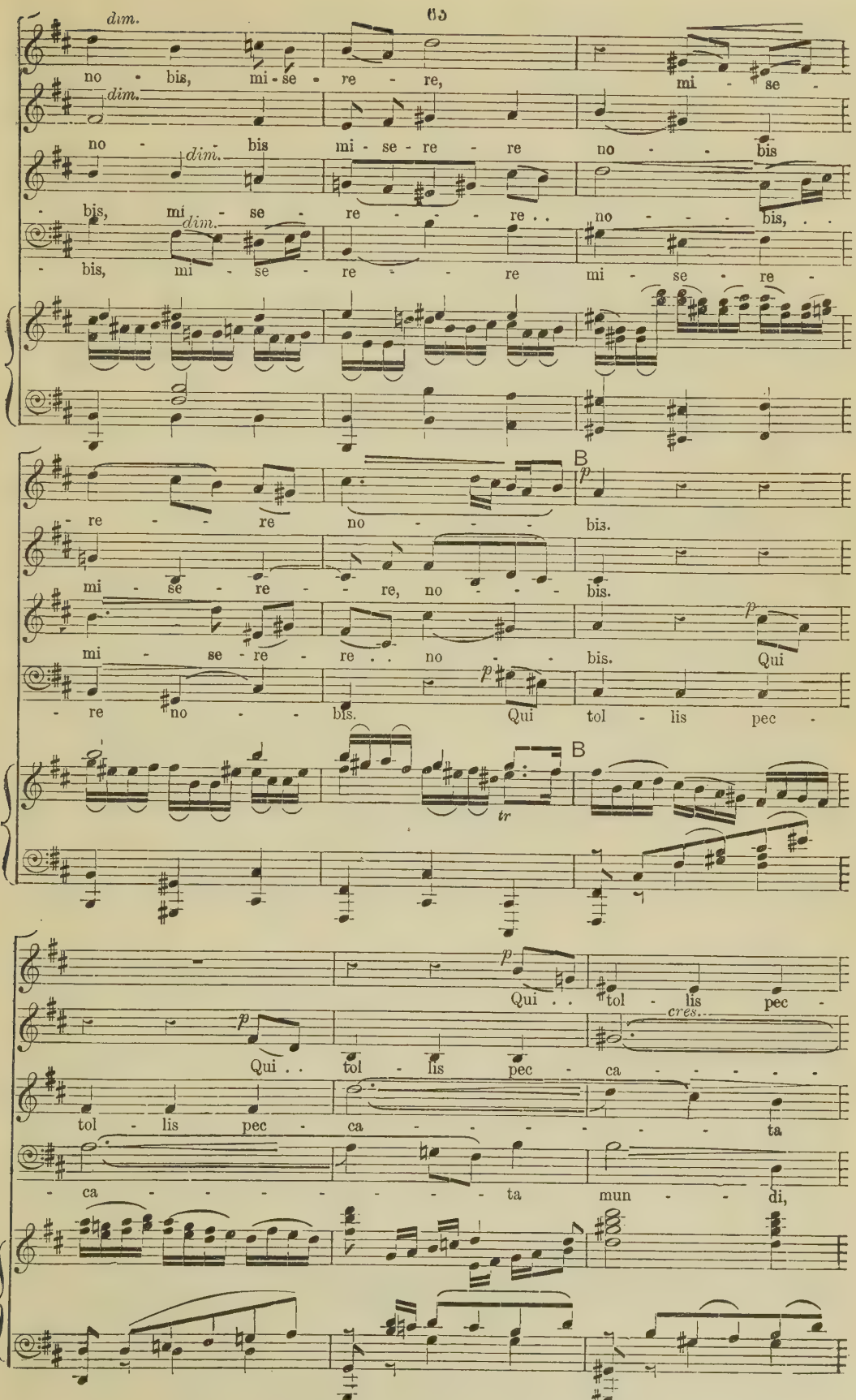

ge - ni - te, Je - su Chris - te al-tis - si - me, Je - su
Rex coe - les - tis, De - us Pa - ter omni - po-tens, De
C
Chris - te al - tis - si - me.
tr
- us Pa-ter om-ni - po- tens.
C
f

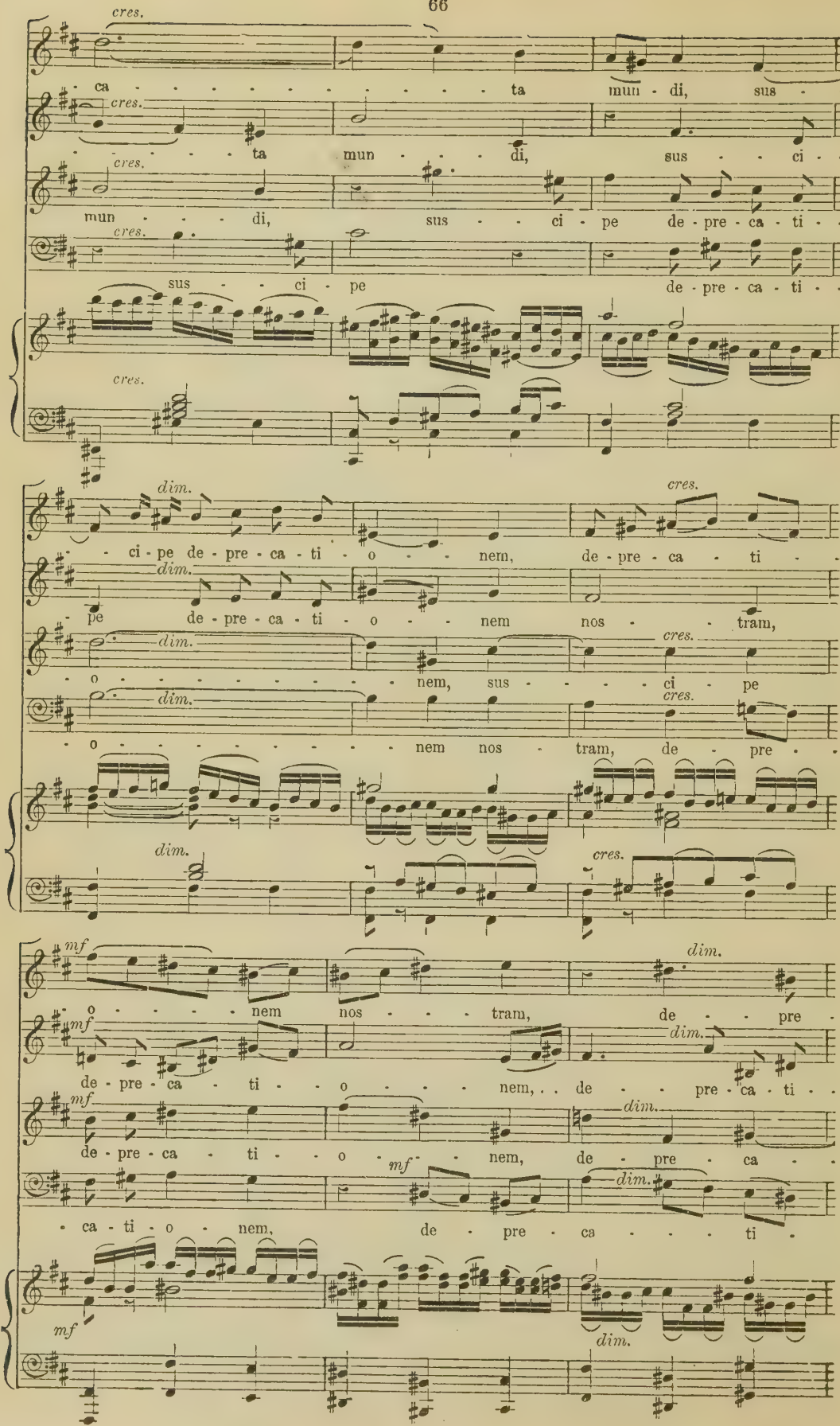

D
tr
Do - mi-ne De - us, Ag - nus De - i,
tr
Do - mi-ne De - us, Ag - nus De - i,
D
p
Do - mi - ne De - - us, Agnus De - i, Ag - nus De - i,
Do - mine De - us, Ag nus De - i, . . Ag - nus De - i,
Fi - li - us Pa - tris,
Fi - li - us Pa - tris,
f

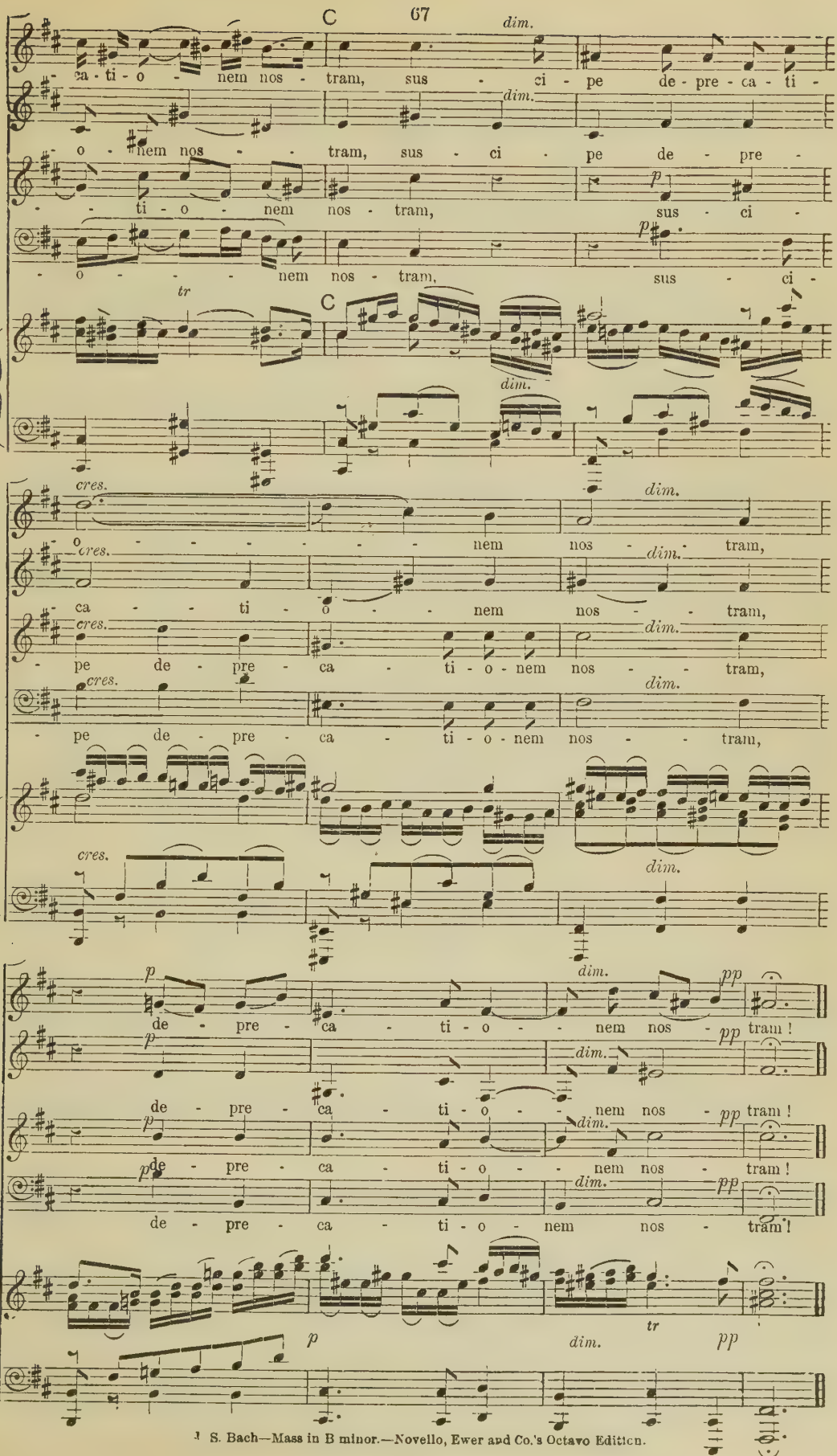

E
Do - mi-ne De - us,
Do - mi-ne De - us,
E
tr
Ag - nus De - i, Do - mi-ne De - us, Ag-nus De - - i, . .
tr
Ag - nus De - i, Do - mi-ne De - - - - us, Ag-nus De - i,
Ag - nus De - i, Fi - li-us Pa - tris, Do-mi-ne De-us, Ag-nus
Ag - nus De - i, Fi - li-us Pa - tris, Do-mi-ne De-us, Ag-nus
De-i, Agnus De-i, Do-mi-ne De-us, Ag - nus De - - i, Fi - li-us Pa - tris!
tr
De-i, Agnus De-i, Do-mi-ne De-us. Ag - nus De-i, Fi - li-us Pa - - - - tris!


Lento.
2nd SOPRANO.
ALTO.
Qui tol - lis pec - ca - - ta mun - di, mi-se-re-re
TENOR.
Qui tol - lis pec - ca - - ta mun - di,
BASS.
Lento.
Qui tol - lis pec - ca - - - - ta
no - bis, mi - se - re - - - - - - -
mi-se-re-re no - bis, mi - se - re - - - -
Qui tol - lis pec - ca - -
Fl.
mun - di, mi - se - re - re no - bis,
- - - re no - bis, mi - se -
- - - - - - - re no - - bis,
- - - ta mun - di, mi - se - re - re

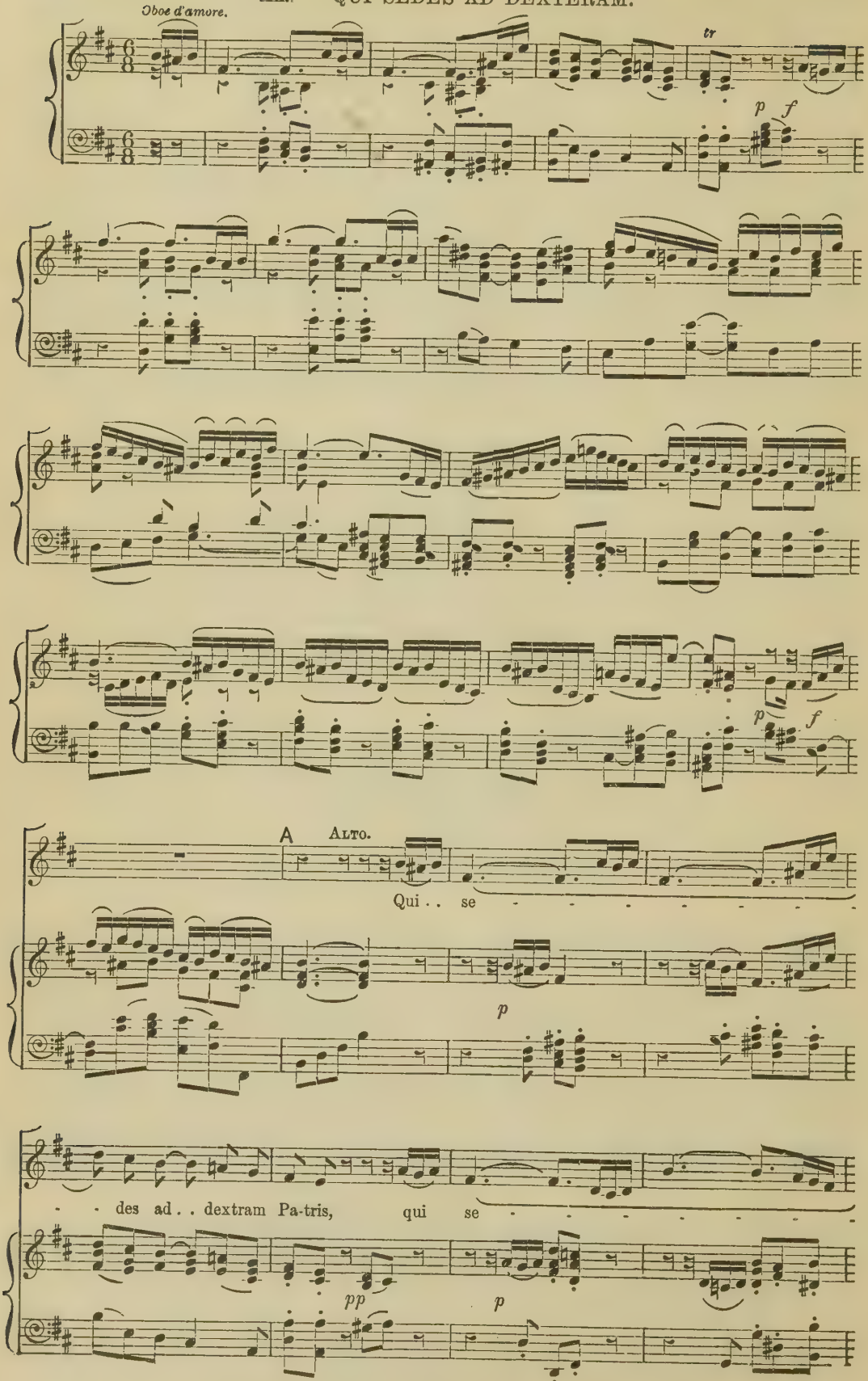

A
qui . . tol - lis pec - ca - - -
p
re - re, qui tol - lis pec -
mi - se - - re - re, qui . .
no - bis,
A
- - - ta mun - - di, mi - se - re - re no - bis,
ca - - - - - - ta mun - di, mi - se -
tol - lis pec - ca - - - - - - - ta mun - - di,
p
qui tol - lis pec - ca - - - - - ta
cres.
mi - se - re - - - - - - - - re
cres.
- re - - - - - - - - - - - re
cres.
mi - se - re - - - - - re no -
cres.
mun - - di, mi - se - re - re no -

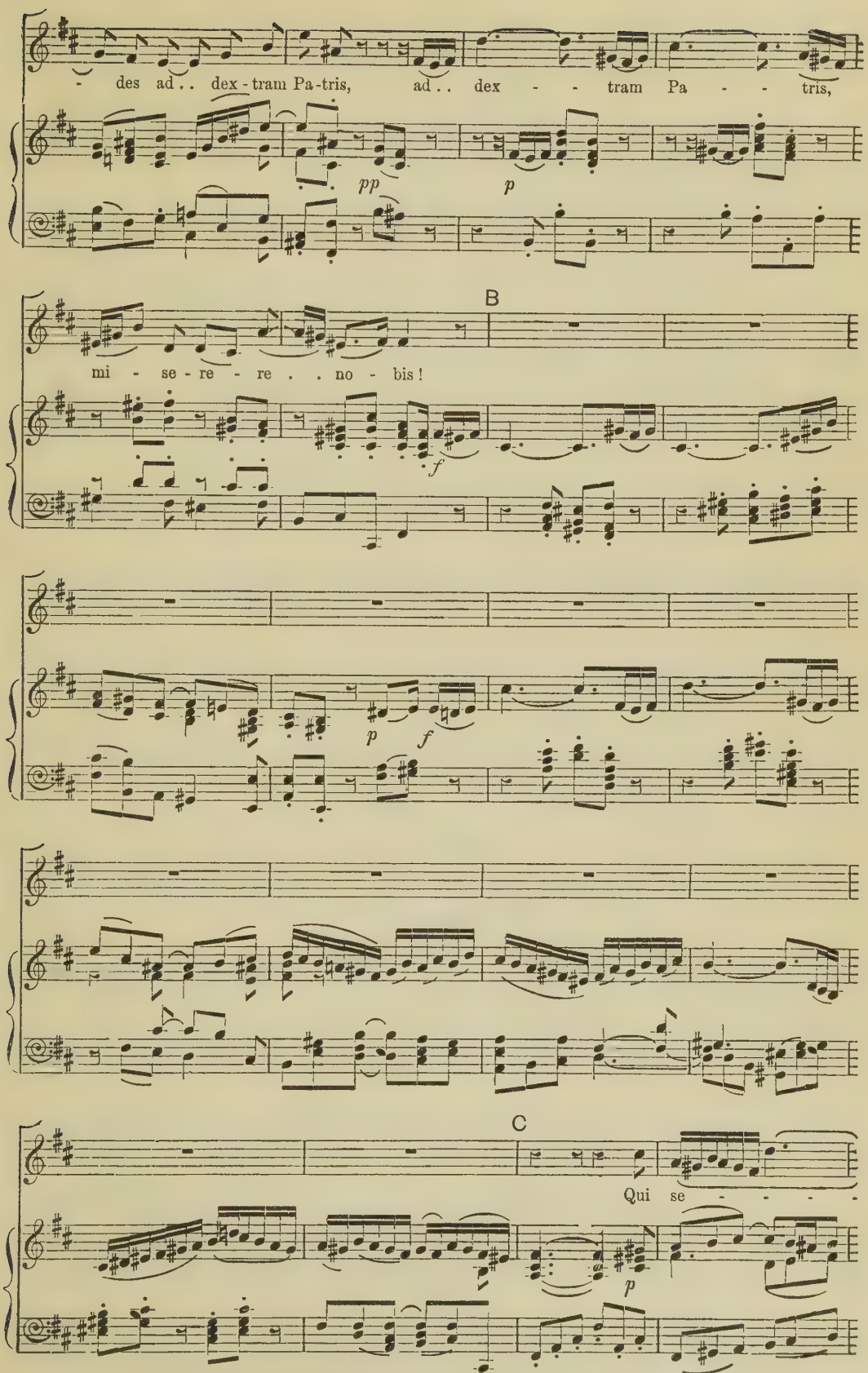

dim.
no - bis, mi - se - re - re, mi - se -
dim.
no - bis mi - se - re - re no - bis
dim.
- bis, mi - se - re - - re . . no - - - bis, . .
- bis, mi - se - re - - re mi - se - re -
B
p
- re - - re no - - - bis.
mi - se - re - - re, no - - - bis.
p
mi - se - re - re . . no - - bis. Qui
- re no - - bis. Qui tol - lis pec -
tr
B
p
Qui . . tol - lis pec -
cres.
p
Qui . . tol - lis pec - ca - - - - -
tol - lis pec - ca - - - - - - - ta
- ca - - - - - - - - ta mun - - di,

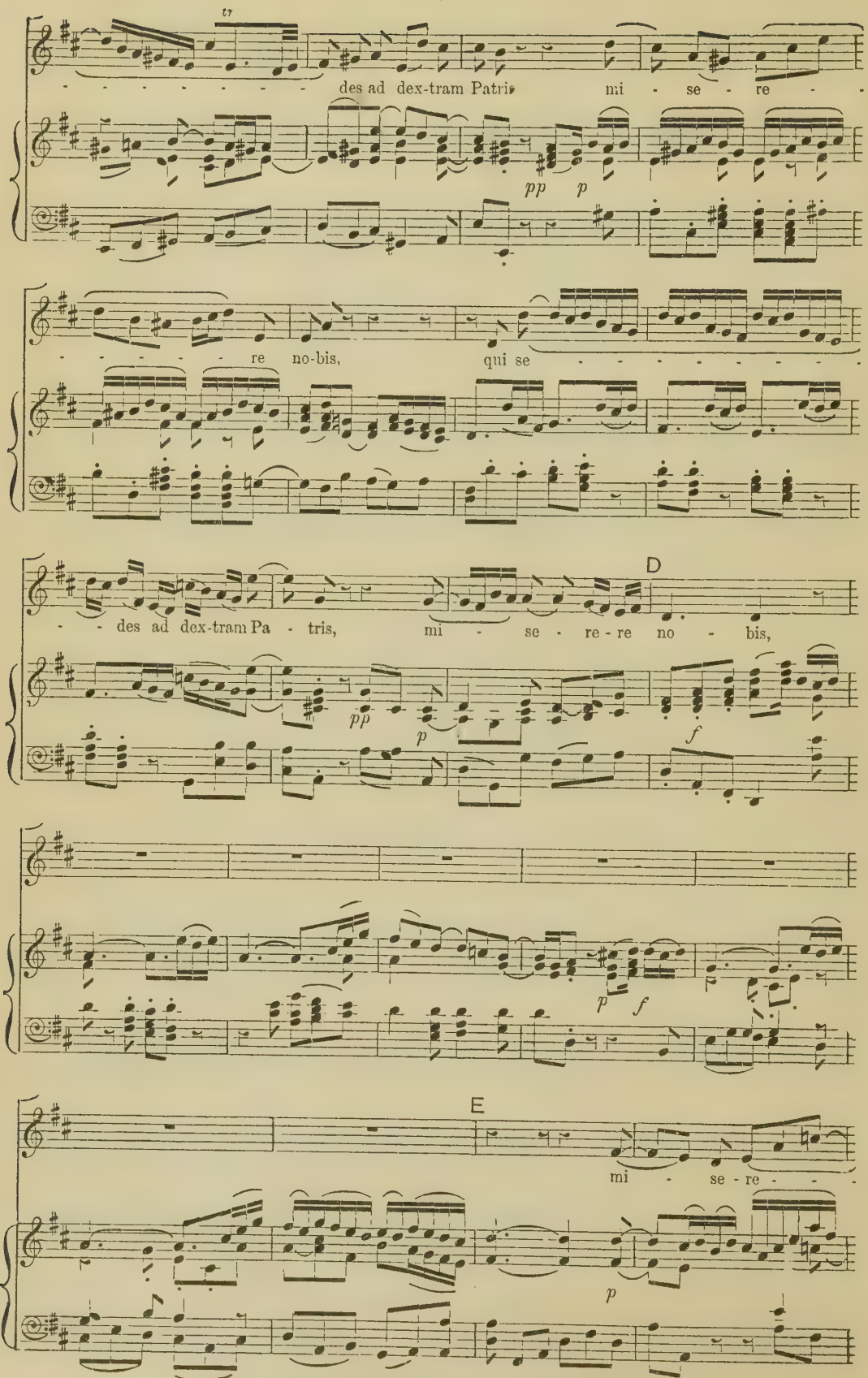

cres.
ca - - - - - - - - - - - - ta mun - di, sus -
- - - - - ta mun - - - di, sus - - ci -
mun - - - di, sus - - ci - pe de - pre - ca - ti -
sus - - ci - pe de - pre - ca - ti -
dim.
cres.
- ci - pe de - pre - ca - ti - o - - nem, de - pre - ca - ti -
- pe de - pre - ca - ti - o - - nem nos - - tram,
- o - - - - - - - - - nem, sus - - - - ci - pe
- o - - - - - - - - - nem nos - tram, de - pre -
mf
- o - - - - nem nos - - - tram, de - - pre -
de - pre - ca - ti - - o - - - - nem, . . de - - pre - ca - ti -
de - pre - ca - ti - - o - - - nem, de - pre - ca - -
- ca - ti - o - nem, de - pre - ca - - - - ti -

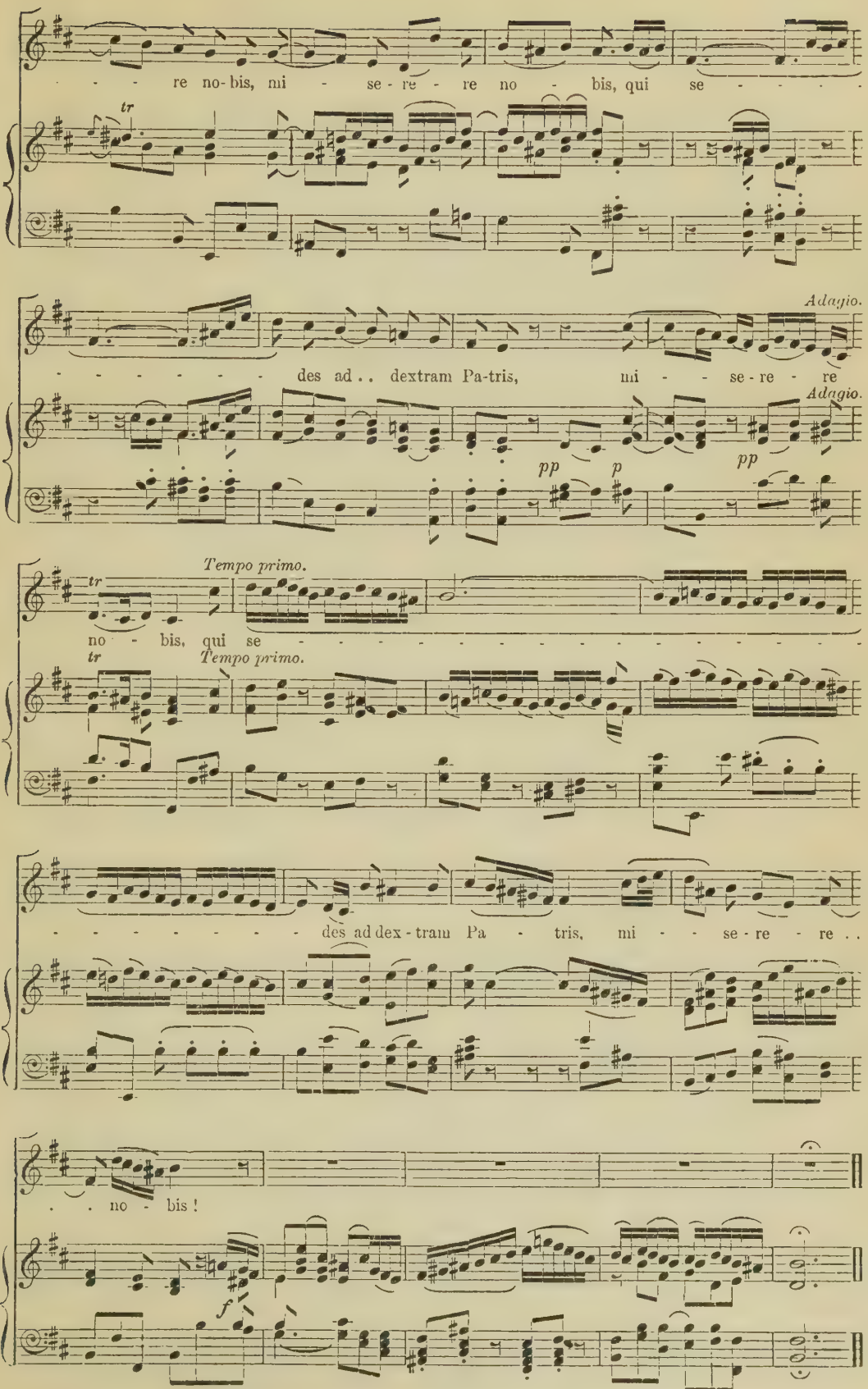

C
dim.
ca - ti - o - nem nos - tram, sus - ci - pe de - pre - ca - ti -
o - nem nos - tram, sus - ci - pe de - pre -
ti - o - nem nos - tram, sus - ci -
o - nem nos - tram, sus - ci -
tr
C
dim.
cres.
dim.
o - nem nos - tram,
ca - ti - o - nem nos - tram,
pe de - pre - ca - ti - o - nem nos - tram,
pe de - pre - ca - ti - o - nem nos - tram,
cres.
dim.
p
pp
de - pre - ca - ti - o - nem nos - tram!
de - pre - ca - ti - o - nem nos - tram!
de - pre - ca - ti - o - nem nos - tram!
de - pre - ca - ti - o - nem nos - tram!
tr

No. 9. AIR.—"QUI SEDES AD DEXTERAM."

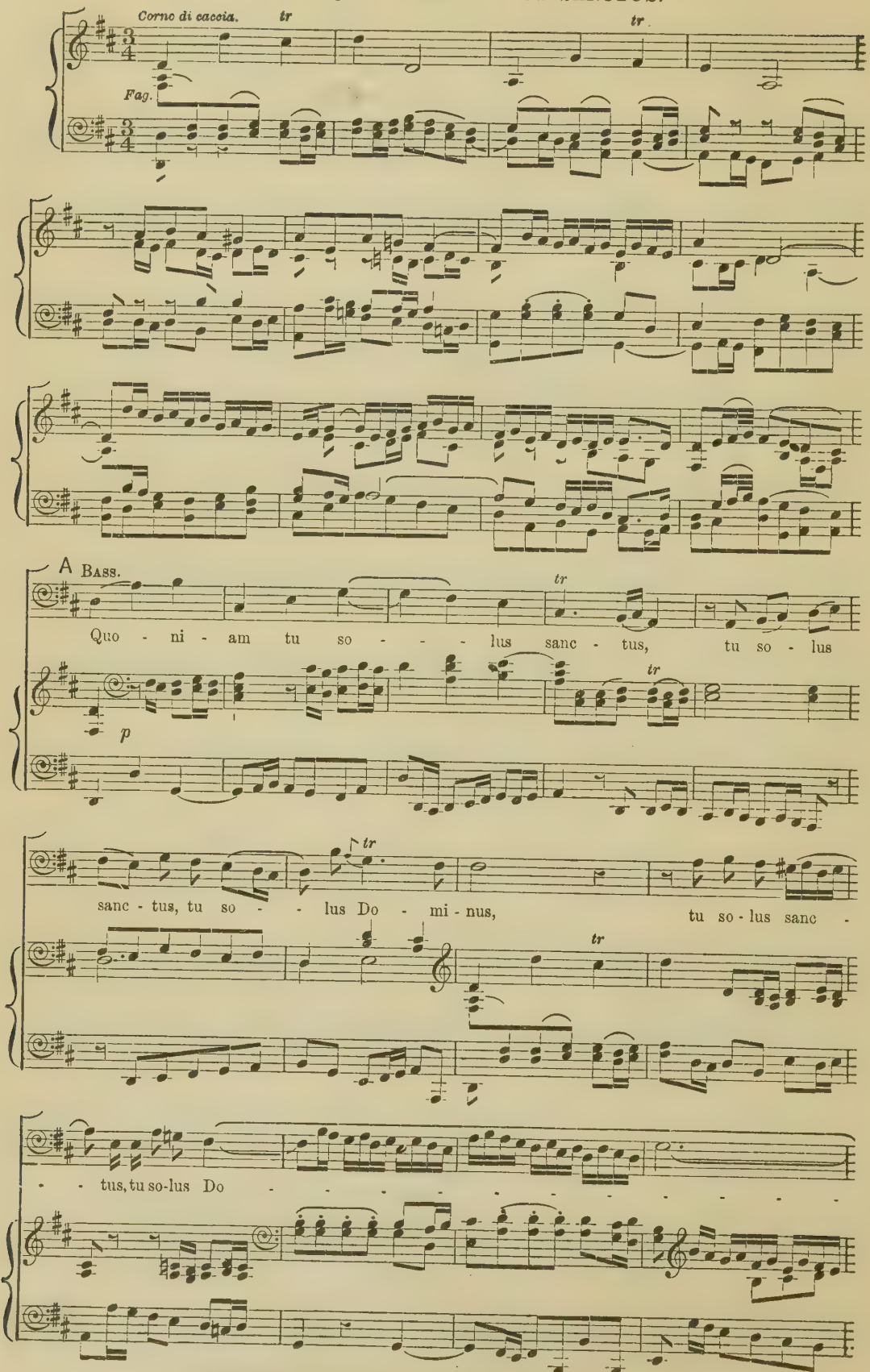


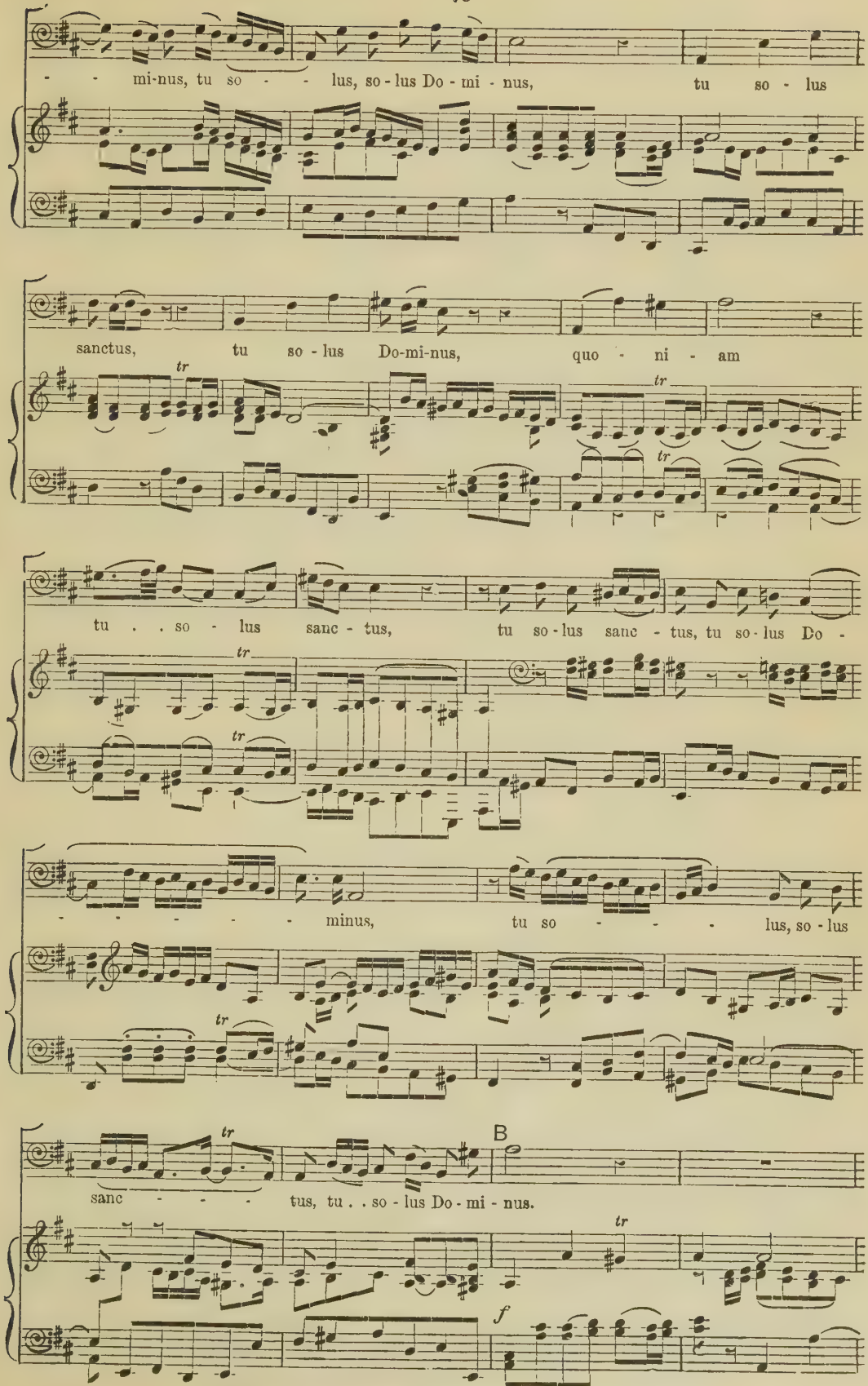

- des ad . . dex - tram Pa - tris, ad . . dex - - - tram Pa - - - tris,
pp
p
B
mi - se - re - re . . no - bis!
f
p
f
C
Qui se - - - - -
p

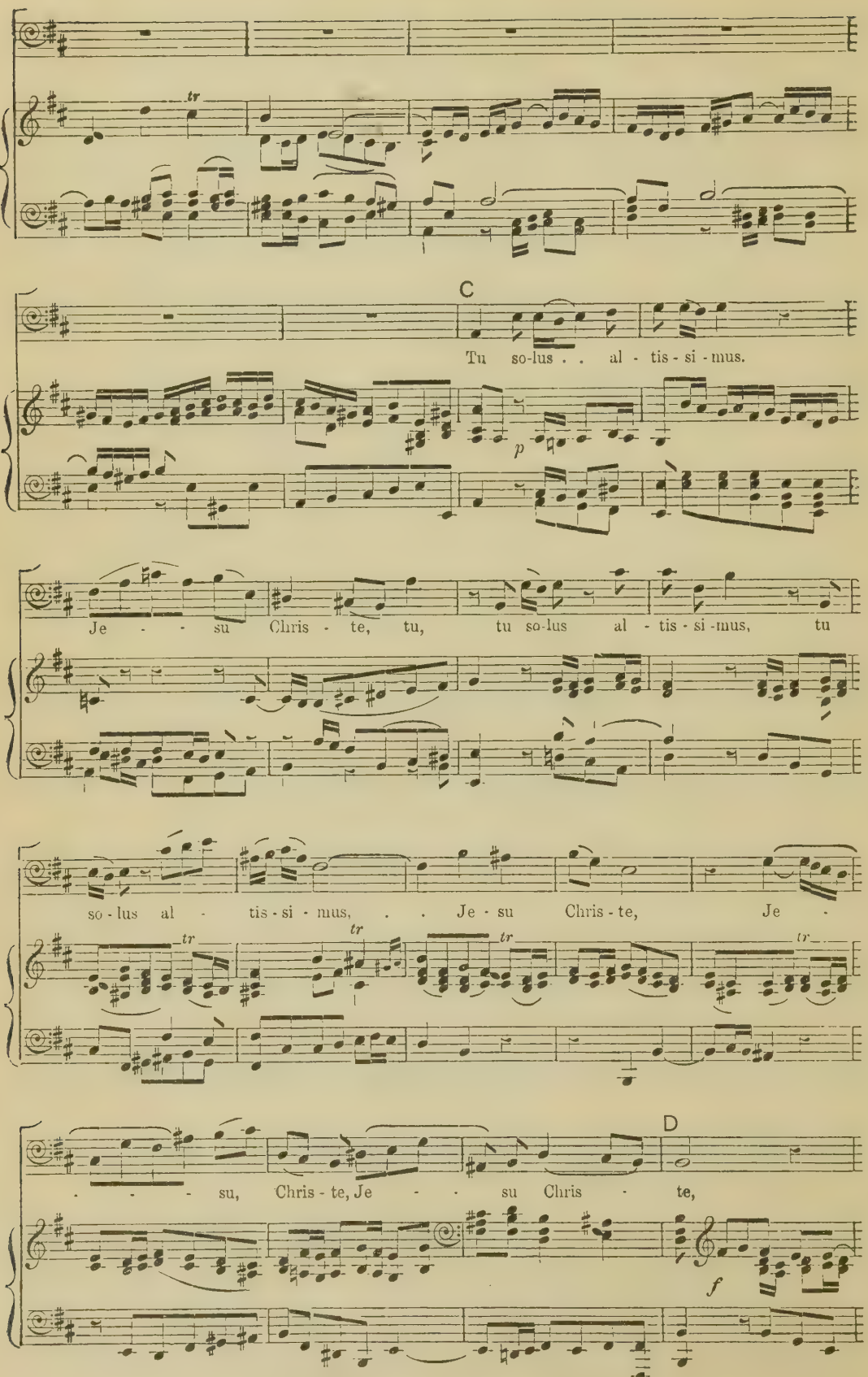

tr
des ad dex-tram Patris mi - se - re -
pp p
re no-bis, qui se
D
des ad dex-tram Pa - tris, mi - se - re - re no - bis,
pp p f
p f
E
mi - se - re -
p

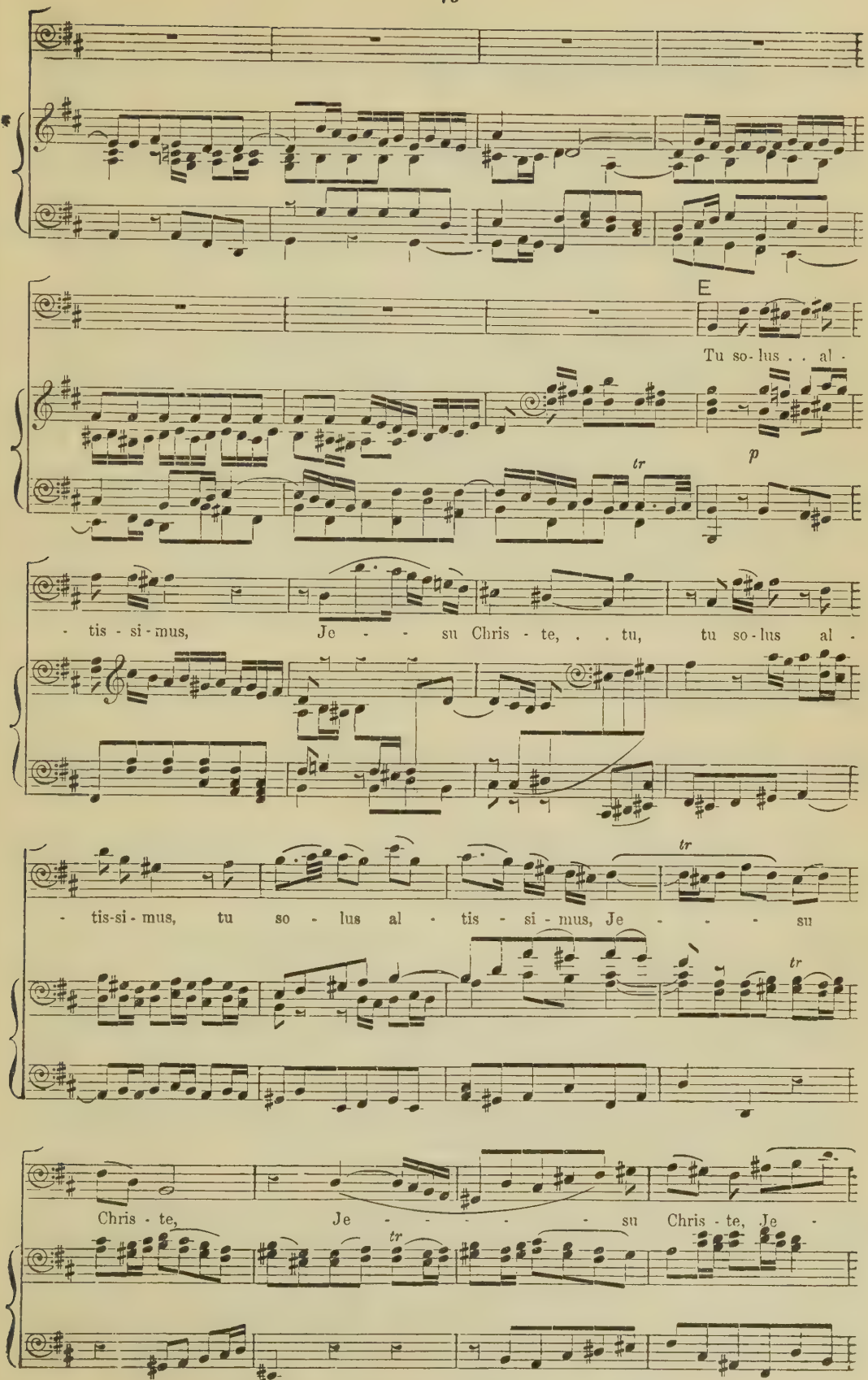

re no-bis, mi - se - re - re no - bis, qui se - - - - -
tr
Adagio.
des ad.. dextram Pa-tris, mi - - se-re - re
Adagio.
pp
p
pp
Tempo primo.
tr
no - bis, qui se
tr
Tempo primo.
des ad dex-tram Pa - tris, mi - - se-re - re..
. . no - bis!
f

No. 10. AIR.—"QUONIAM TU SOLUS SANCTUS."


Corno di caccia.
tr
tr
Fag.
A Bass.
tr
Quo - ni - am tu so - - - - lus sanc - tus, tu so - lus
tr
p
tr
sanc - tus, tu so - - - lus Do - mi - nus, tu so - lus sanc -
tr
- - tus, tu so-lus Do


- - mi-nus, tu so - - lus, so-lus Do-mi-nus, tu so - lus
sanctus, tu so-lus Do-mi-nus, quo - ni - am
tu . . so - lus sanc - tus, tu so-lus sanc - tus, tu so-lus Do -
- - - - - - minus, tu so - - - lus, so-lus
B
sanc - - - - tus, tu . . so-lus Do-mi-nus.
f


C
Tu so-lus . . al - tis - si - mus.
Je - - - su Chris - te, tu, tu so-lus al - tis - si - mus, tu
so - lus al - tis - si - mus, . . Je - su Chris - te, Je -
D
- - - su, Chris - te, Je - - su Chris - te,


E
Tu so - lus . . al -
p
tr
- tis - si - mus, Je - - - su Chris - te, . . tu, tu so - lus al -
tr
- tis-si - mus, tu so - lus al - tis - si - mus, Je - - - - su
tr
tr
Chris - te, Je - - - - - - su Chris - te, Je -

F

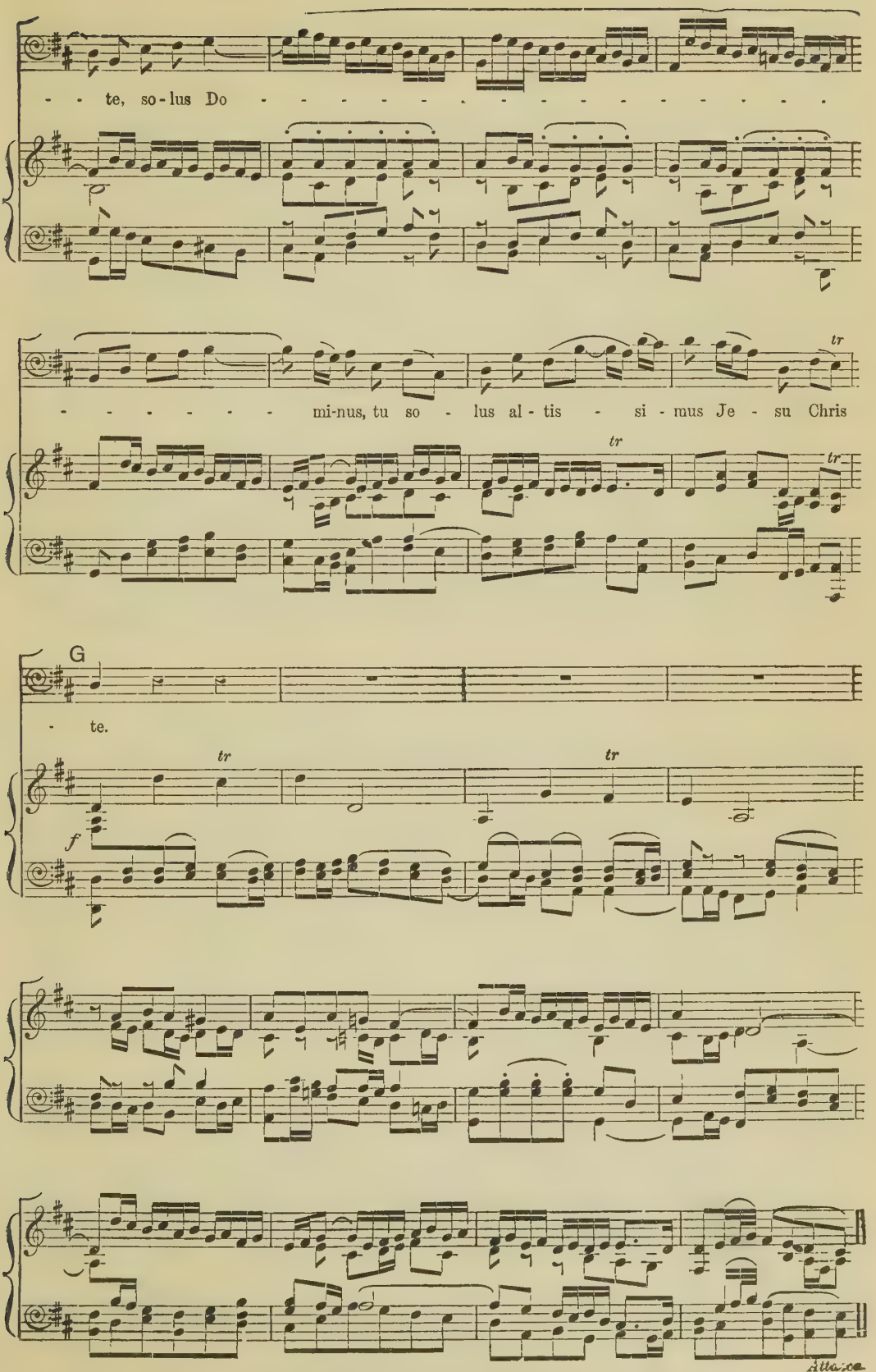
- su Chris - te; quo - - ni - am tu so - -

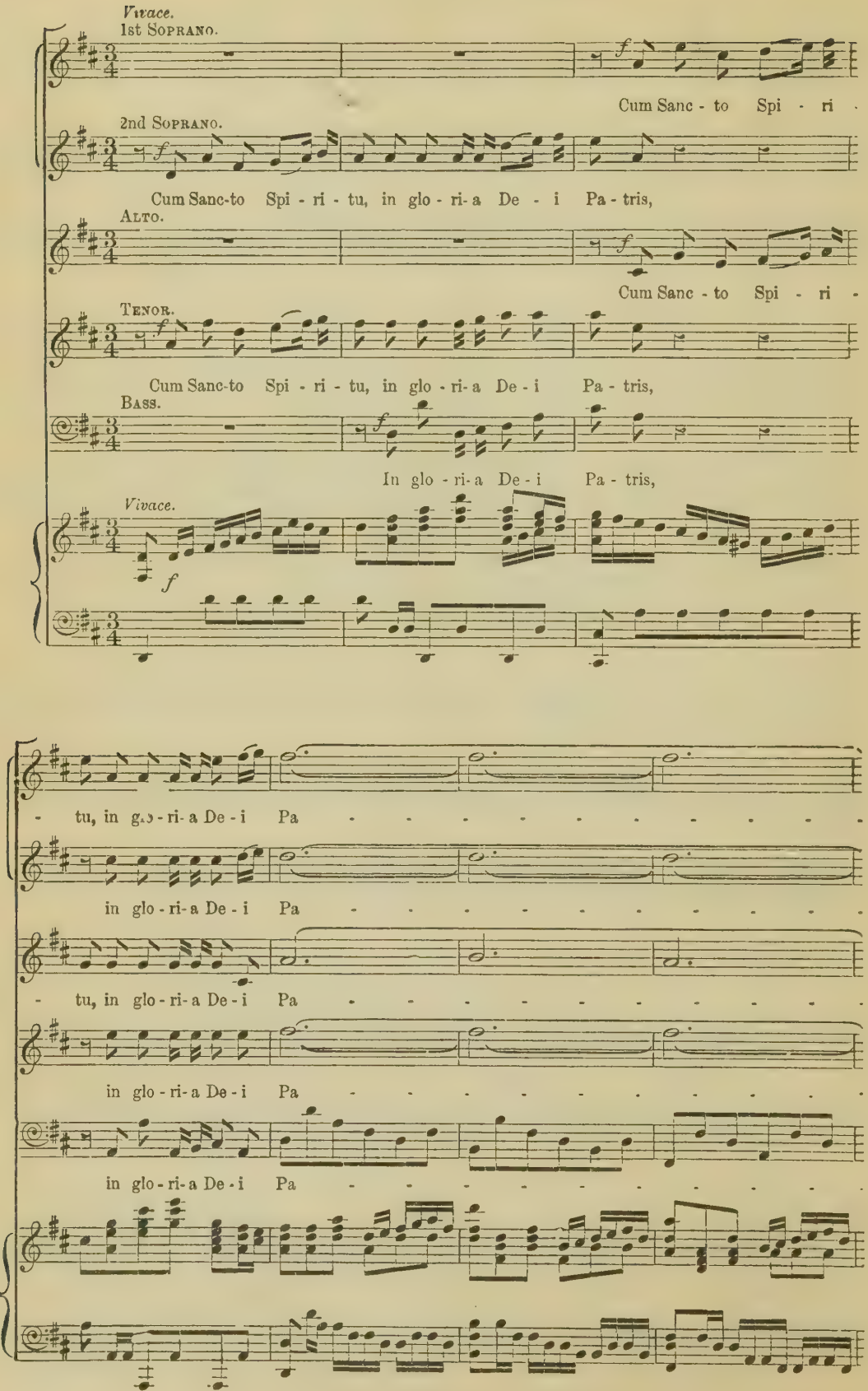
- - - lus sanc - tus, tu so - - lus, tu so - -

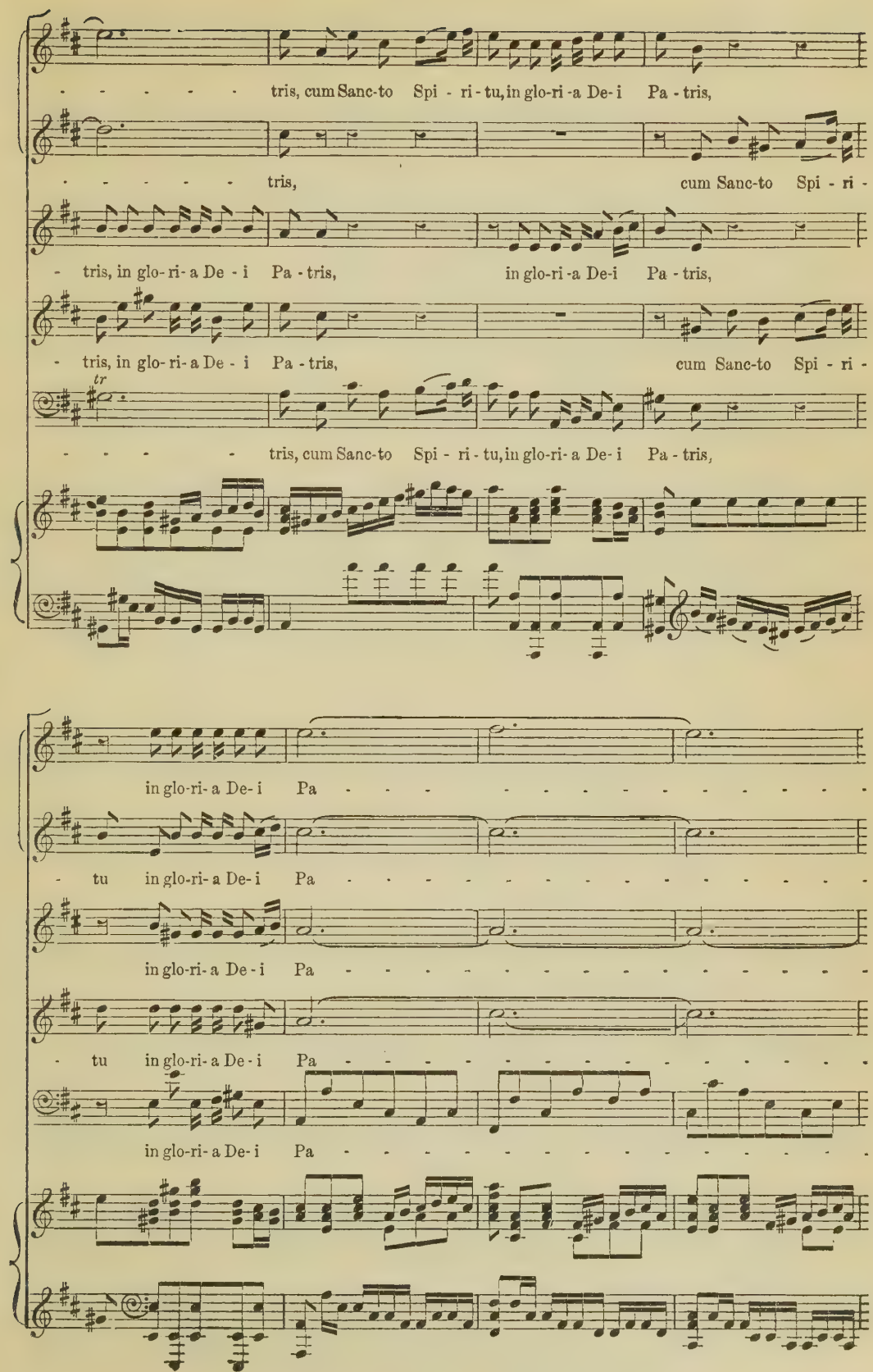
- lus Do - mi - nus, tu so - lus sanc - - tus,

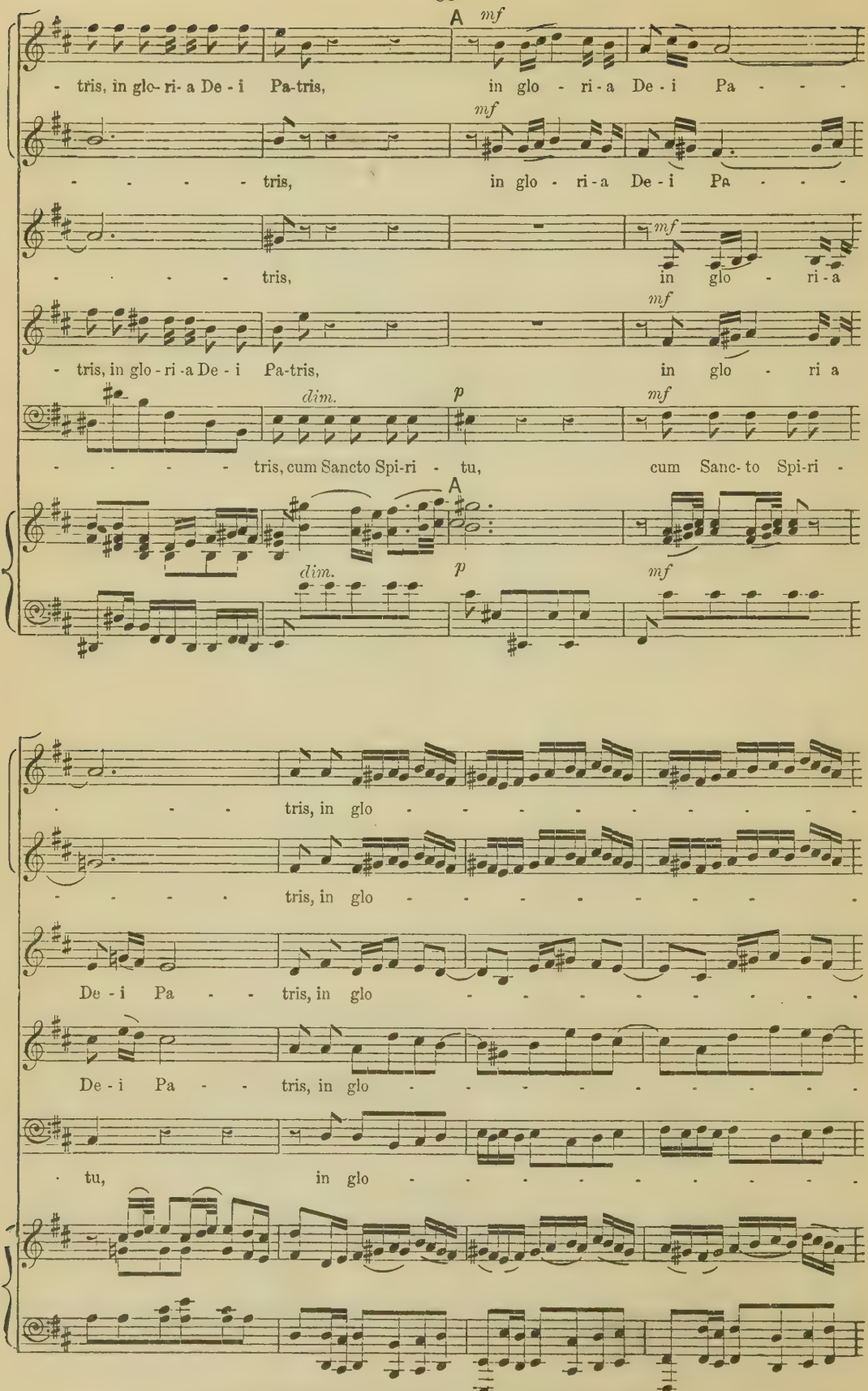
tu so - lus Do - - - - minus, tu so - -

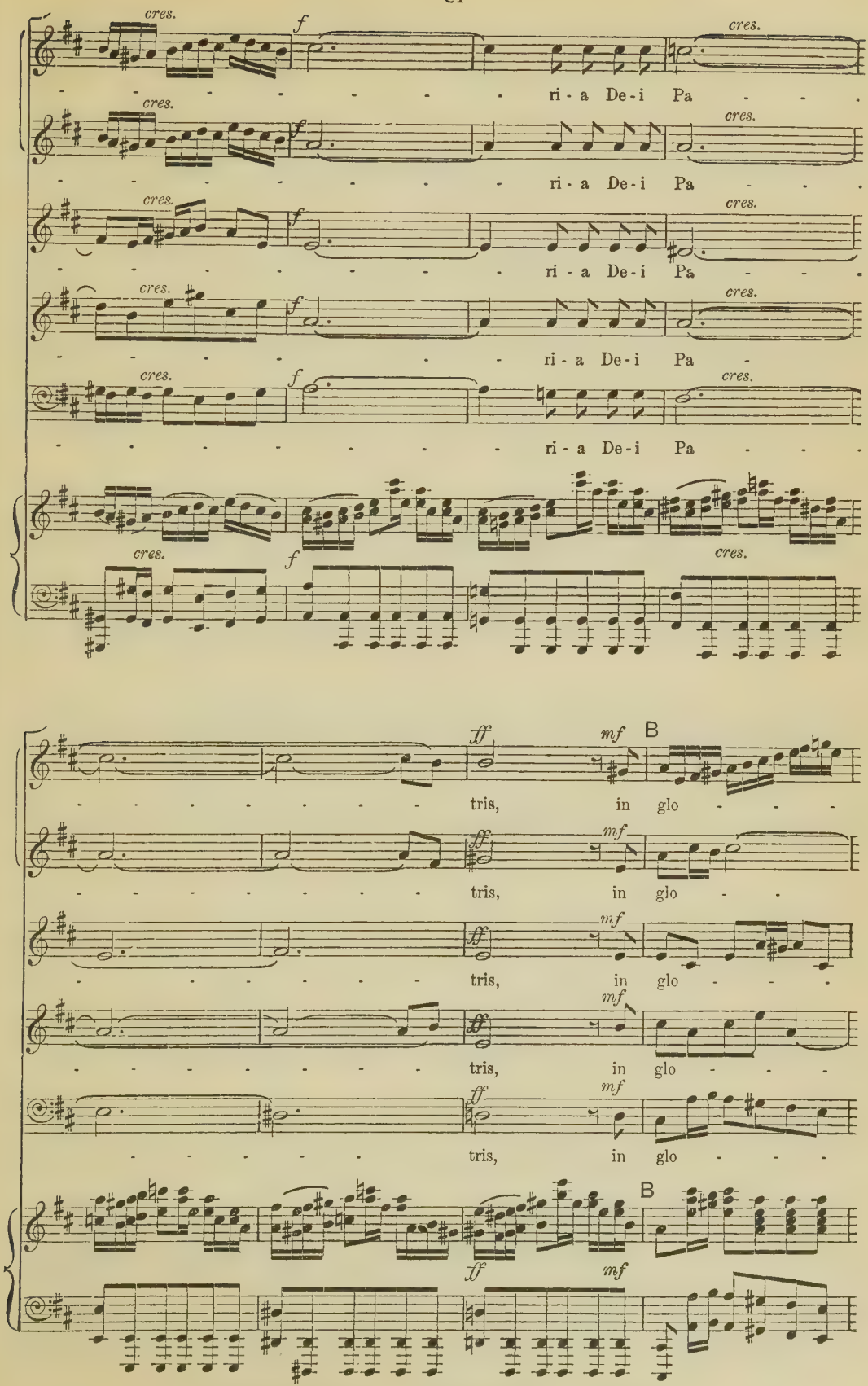
- - - - - lus al - tis - si - mus, Je - su Chris -

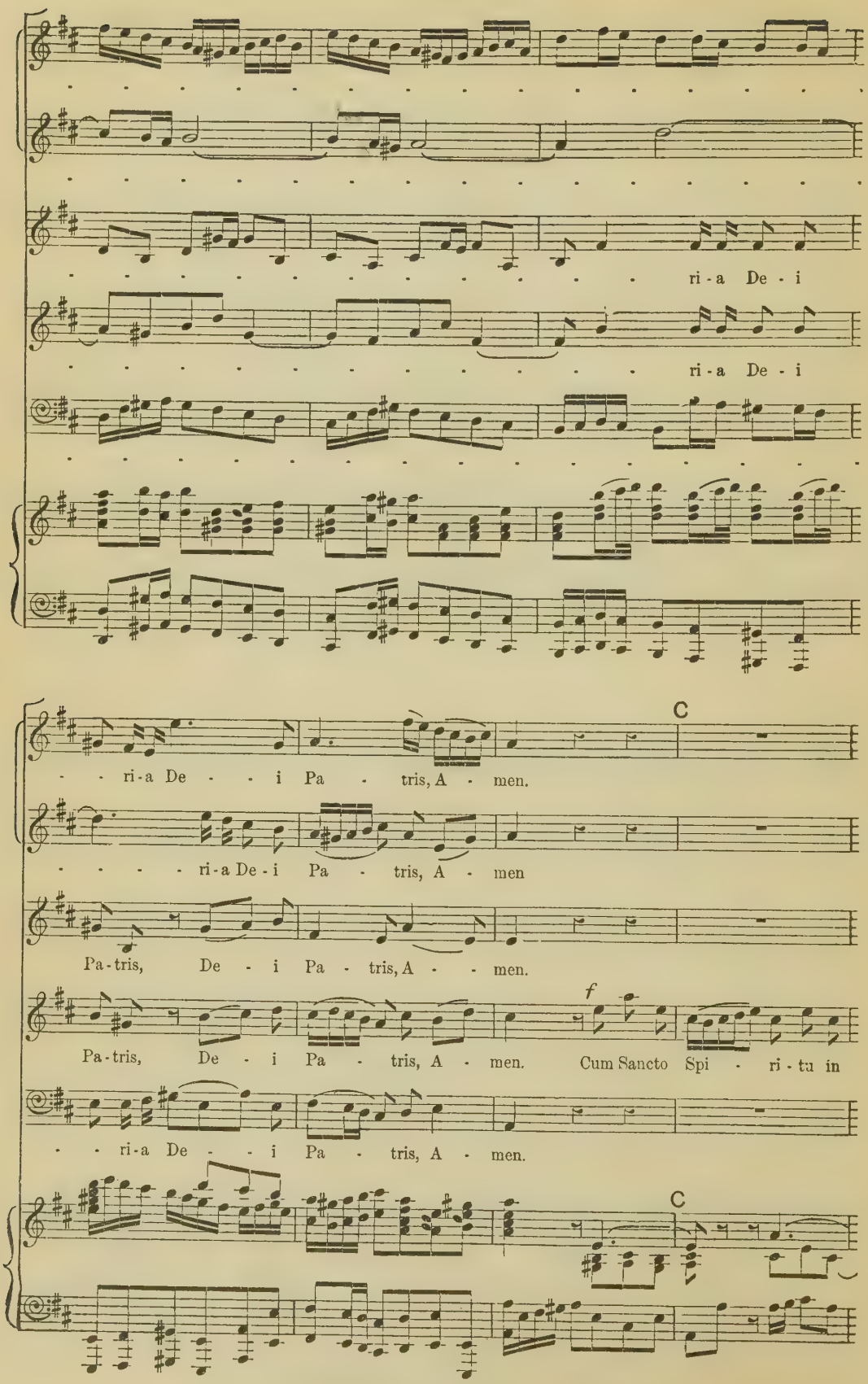

te, so-lus Do
mi-nus, tu so - lus al - tis - si - mus Je - su Chris
G
te.
tr
f
Attacca

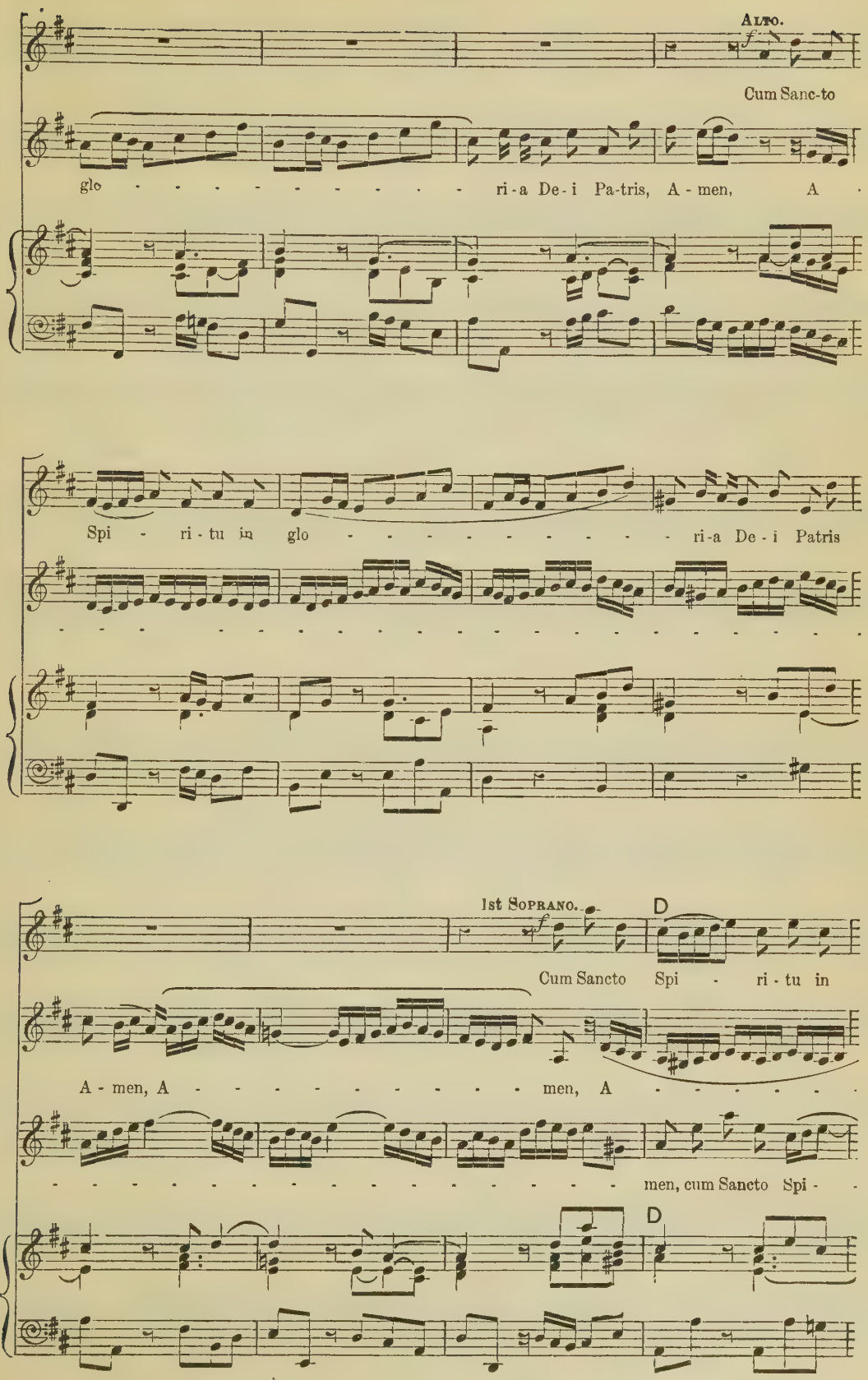

Vivace.
1st SOPRANO.
Cum Sanc - to Spi - ri -
2nd SOPRANO.
Cum Sanc-to Spi - ri - tu, in glo - ri - a De - i Pa - tris,
ALTO.
Cum Sanc - to Spi - ri -
TENOR.
Cum Sanc-to Spi - ri - tu, in glo - ri - a De - i Pa - tris,
BASS.
In glo - ri - a De - i Pa - tris,
Vivace.
- tu, in glo - ri - a De - i Pa - - - - - - - - - -
in glo - ri - a De - i Pa - - - - - - - - - -
- tu, in glo - ri - a De - i Pa - - - - - - - - - -
in glo - ri - a De - i Pa - - - - - - - - - -
in glo - ri - a De - i Pa - - - - - - - - - -

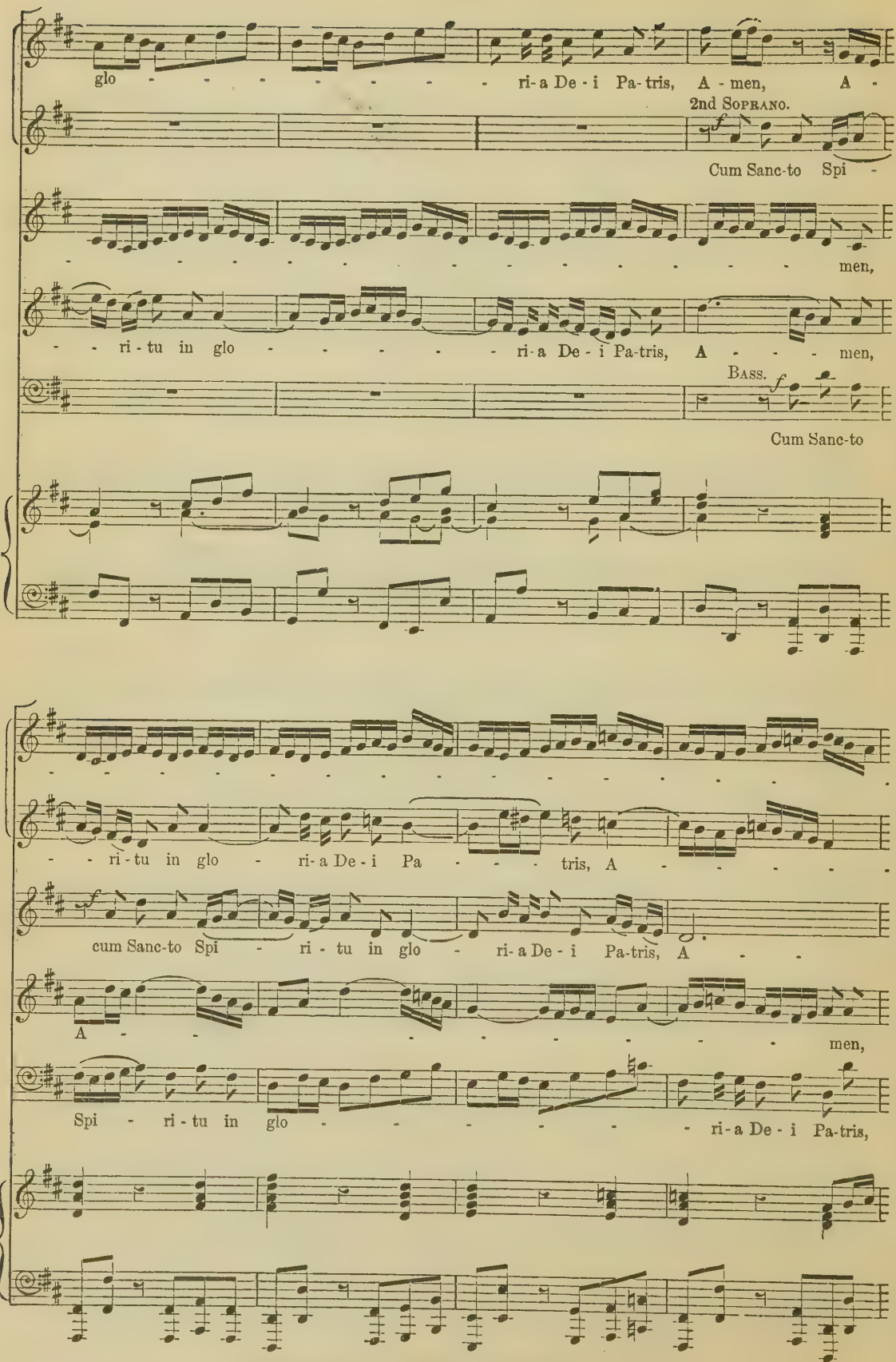

tris, cum Sanc-to Spi - ri - tu, in glo-ri - a De - i Pa - tris,
tris, cum Sanc-to Spi - ri -
tris, in glo-ri - a De - i Pa - tris, in glo-ri - a De - i Pa - tris,
tris, in glo-ri - a De - i Pa - tris, cum Sanc-to Spi - ri -
tr
tris, cum Sanc-to Spi - ri - tu, in glo-ri - a De - i Pa - tris,
in glo-ri - a De - i Pa
tu in glo-ri - a De - i Pa
in glo-ri - a De - i Pa
tu in glo-ri - a De - i Pa
in glo-ri - a De - i Pa

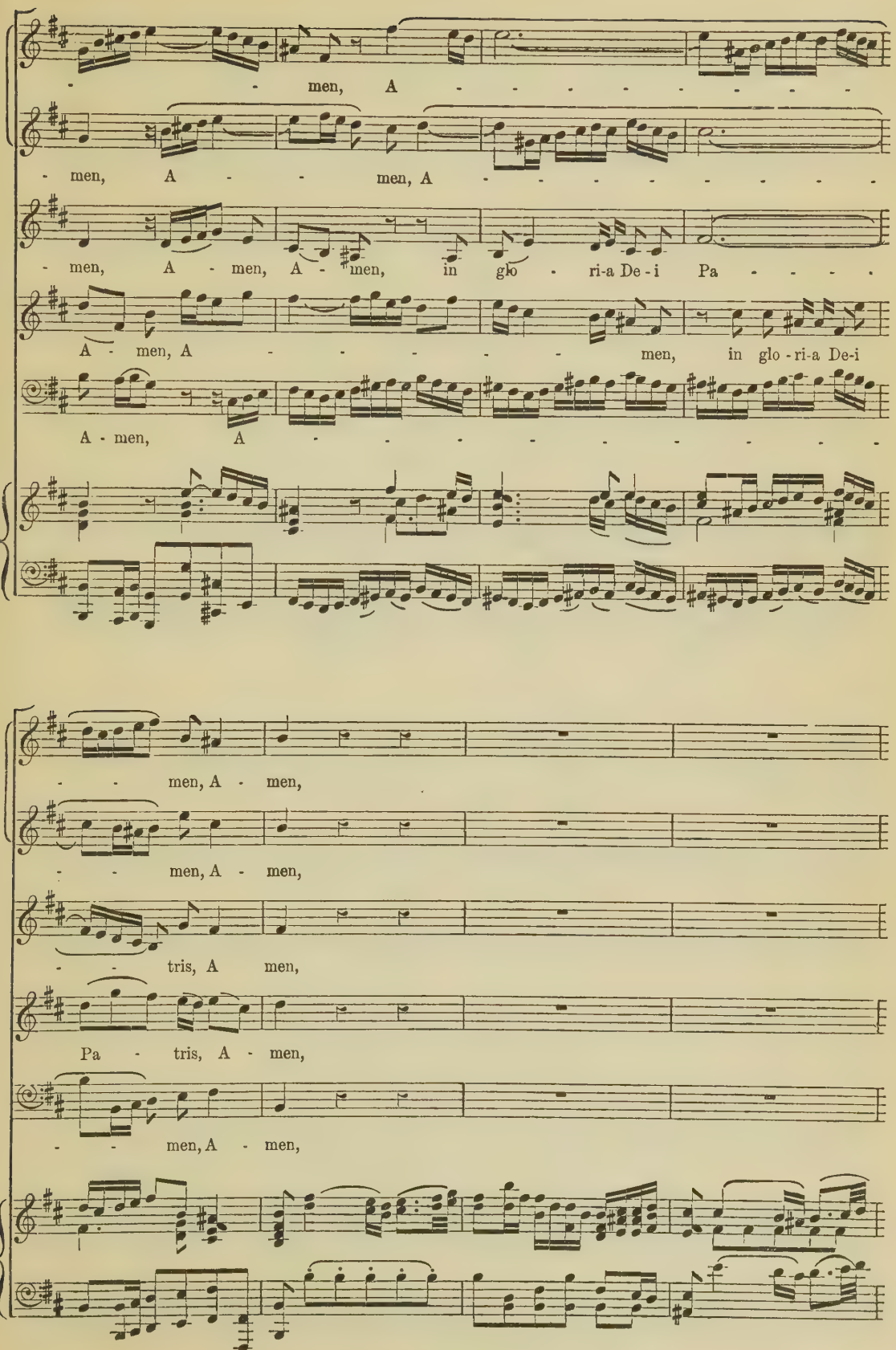

A
mf
- tris, in glo- ri- a De - i Pa-tris,
in glo - ri - a De - i Pa - - - -
- - - - - tris,
in glo - ri - a De - i Pa - - - -
- - - - - tris,
in glo - ri - a
- tris, in glo - ri - a De - i Pa-tris,
in glo - ri a
dim.
p
- - - - - tris, cum Sancto Spi-ri - tu,
cum Sanc- to Spi-ri -
A
- - - tris, in glo - - - - - - - - - -
- - - - tris, in glo - - - - - - - - -
De - i Pa - - tris, in glo - - - - - - - - - -
De - i Pa - - tris, in glo - - - - - - - - - -
- tu, in glo - - - - - - - - - -

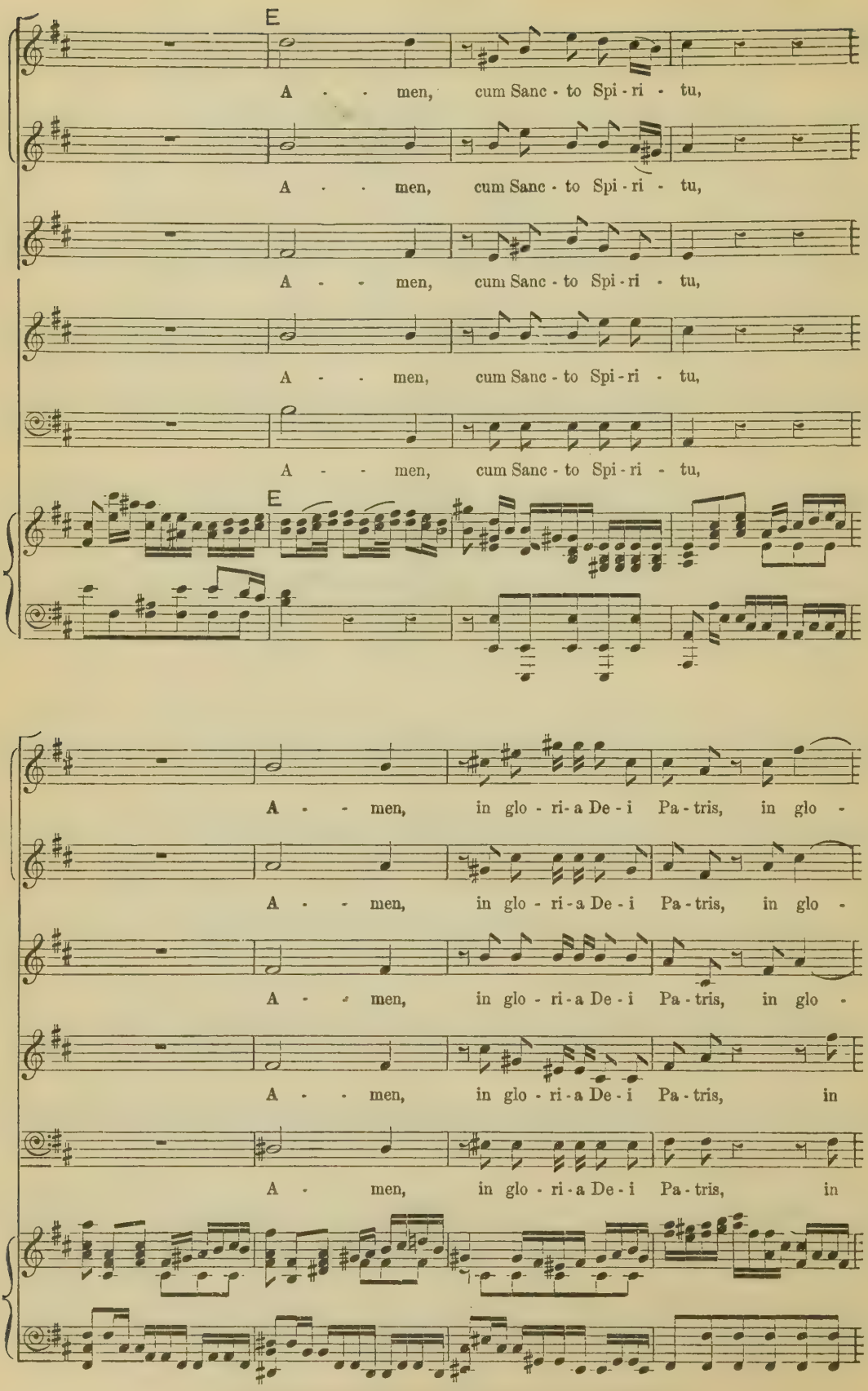

cres.
f
ri - a De - i Pa
tris, in glo
B
ff
mf

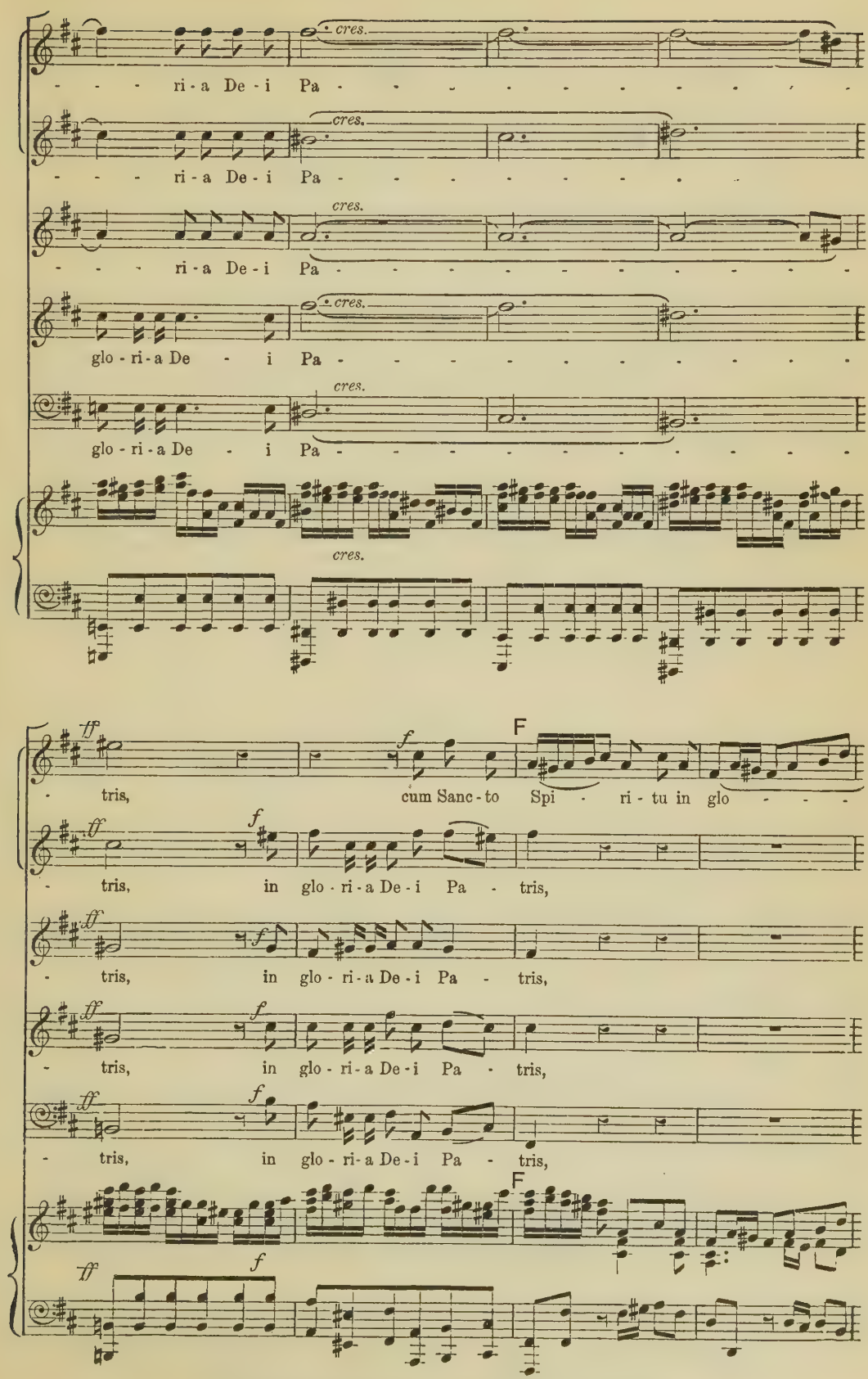

ri - a De - i
ri - a De - i
C
- - ri - a De - - i Pa - tris, A - men.
- - - - ri - a De - i Pa - tris, A - men
Pa - tris, De - i Pa - tris, A - - men.
f
Pa - tris, De - i Pa - tris, A - men. Cum Sancto Spi - ri - tu in
- - ri - a De - - i Pa - tris, A - men.
C

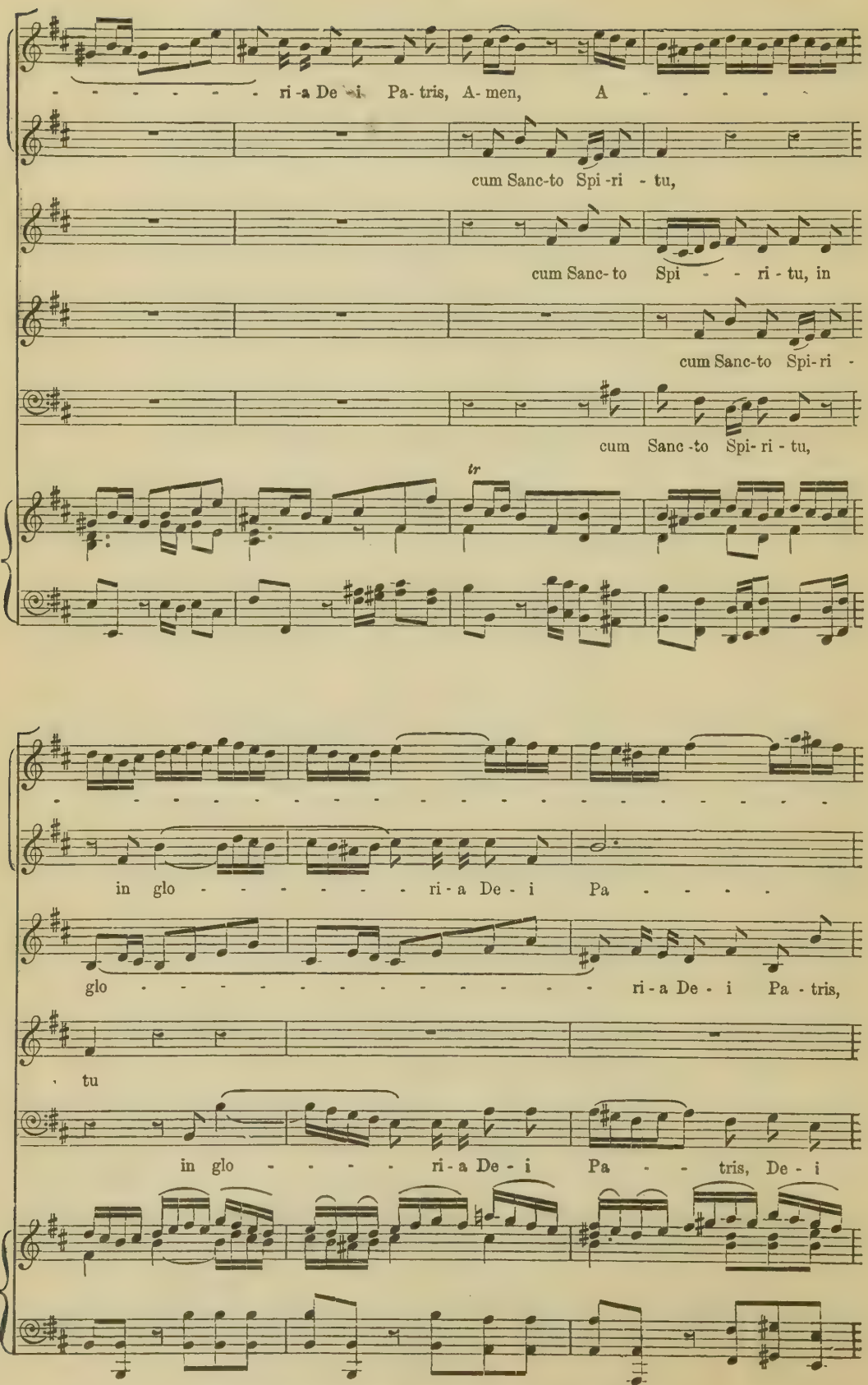

Alto.
Cum Sanc-to
glo - - - - - - - - - - - ri-a De-i Pa-tris, A-men, A
Spi - ri-tu in glo - - - - - - - - - - ri-a De-i Patris
1st Soprano.
D
Cum Sancto Spi - ri-tu in
A-men, A - - - - - - - - men, A - - - - - -
men, cum Sancto Spi -
D

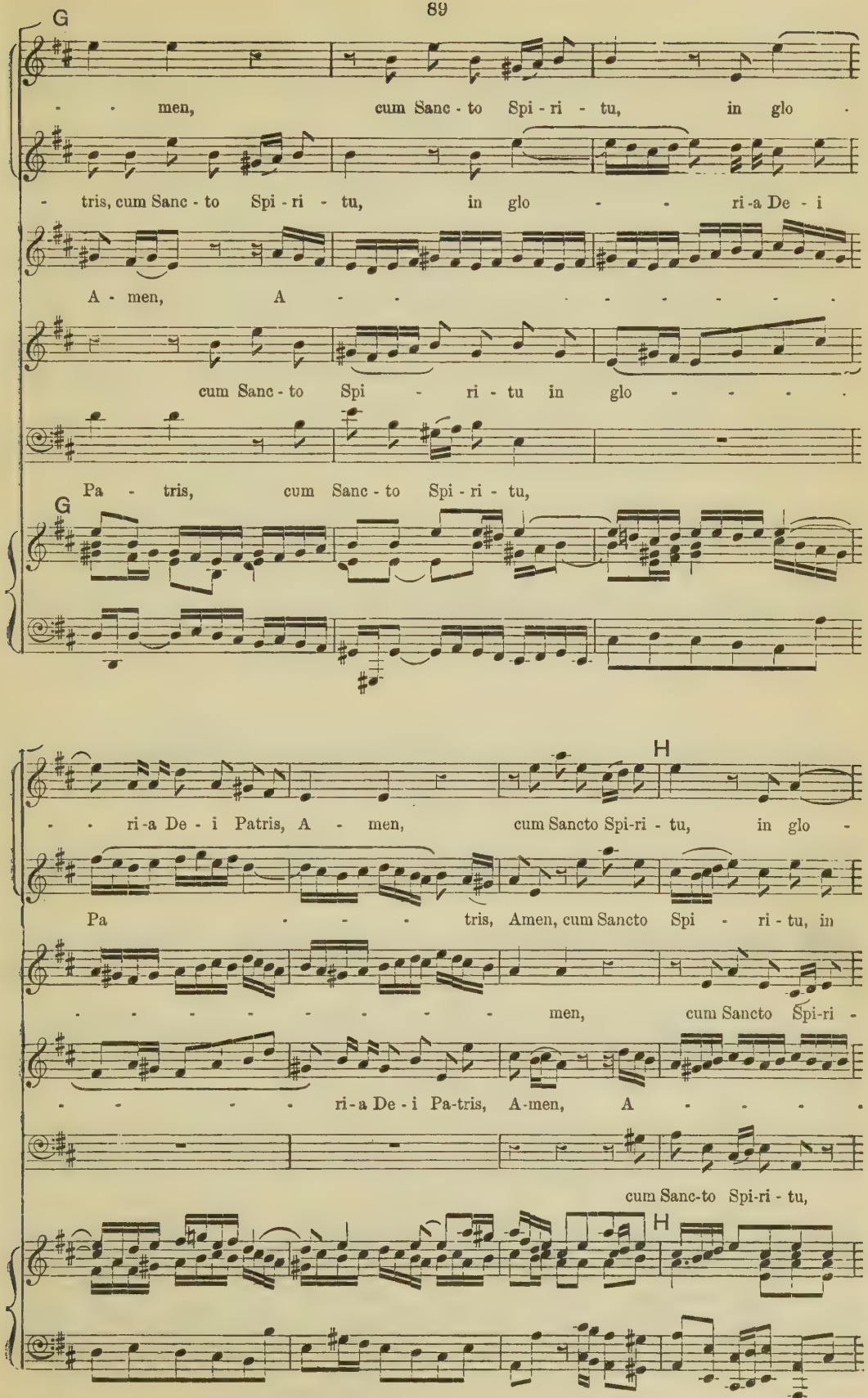

glo - - - - - - - - ri-a De-i Pa-tris, A-men, A-
2nd Soprano.
Cum Sanc-to Spi -
men,
- - ri-tu in glo - - - - - ri-a De-i Pa-tris, A - - - men,
Bass.
Cum Sanc-to
- - - - - - - - - - - - - - - - - - - -
- - ri-tu in glo - ri-a De-i Pa - - - tris, A - - - - -
cum Sanc-to Spi - ri-tu in glo - ri-a De-i Pa-tris, A - -
A - - - - - - - - men,
Spi - ri-tu in glo - - - - - - ri-a De-i Pa-tris,

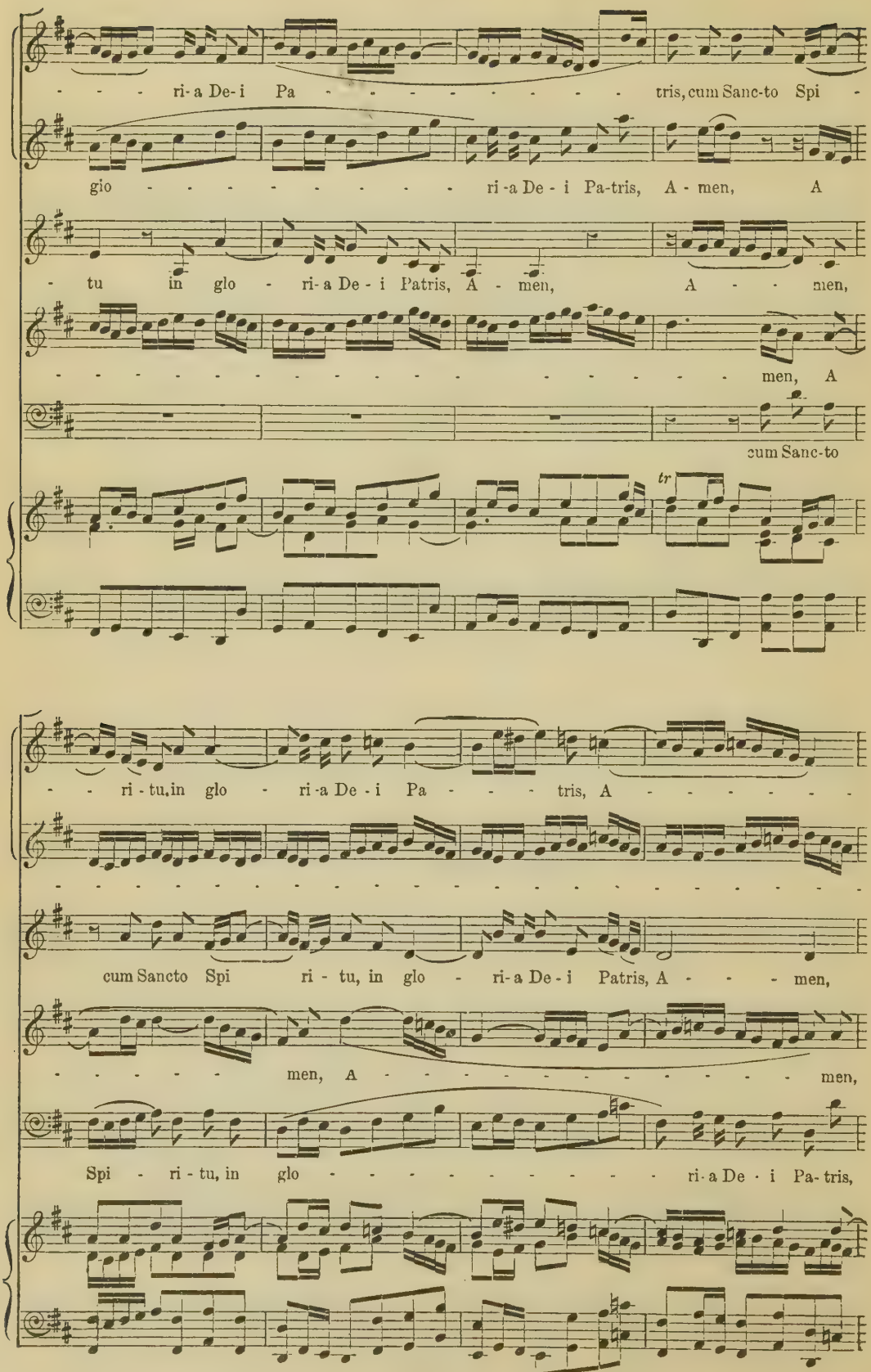

men, A
men, A men, A
men, A men, A men, in glo ri-a De-i Pa
A men, A men, in glo-ri-a De-i
A men, A
men, A men,
men, A men,
tris, A men,
Pa tris, A men,
men, A men,

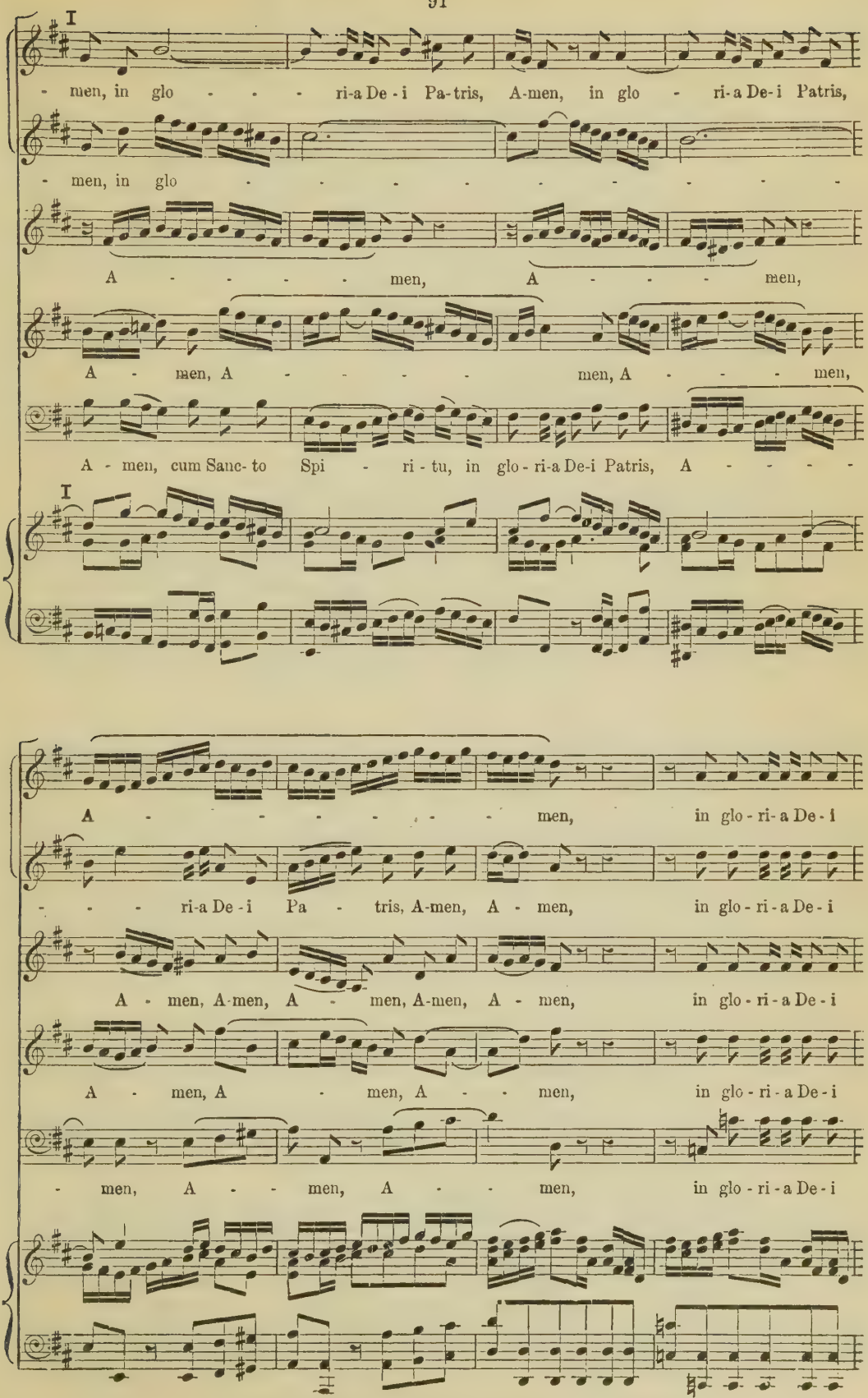

E
A - - men, cum Sanc - to Spi - ri - tu,
A - - men, cum Sanc - to Spi - ri - tu,
A - - men, cum Sanc - to Spi - ri - tu,
A - - men, cum Sanc - to Spi - ri - tu,
A - - men, cum Sanc - to Spi - ri - tu,
E
A - - men, in glo - ri - a De - i Pa - tris, in glo -
A - - men, in glo - ri - a De - i Pa - tris, in glo -
A - - men, in glo - ri - a De - i Pa - tris, in glo -
A - - men, in glo - ri - a De - i Pa - tris, in
A - men, in glo - ri - a De - i Pa - tris, in

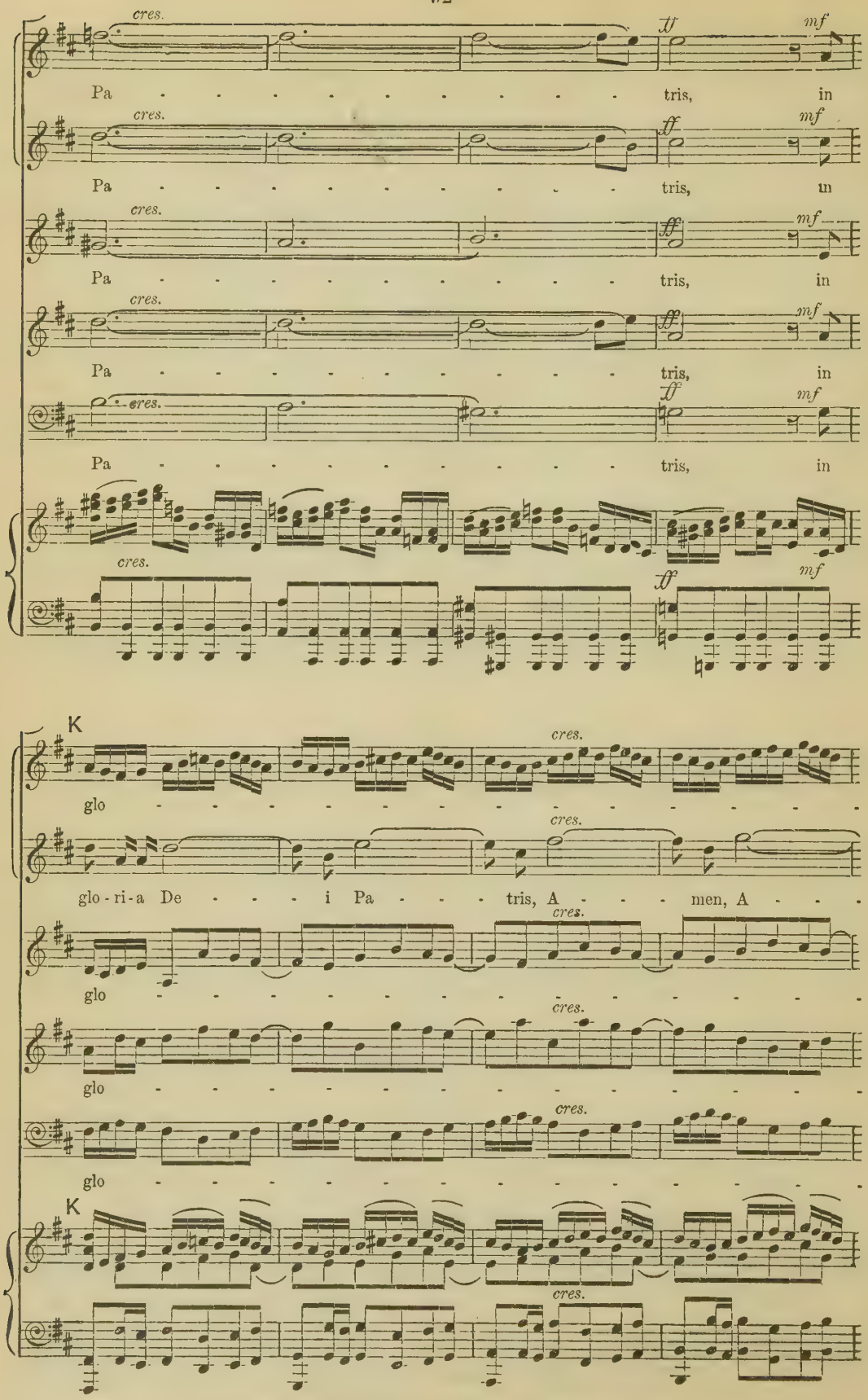

cres.
ri - a De - i Pa
glo - ri - a De - i Pa
ff
f
F
tris,
cum Sanc - to Spi - ri - tu in glo
in glo - ri - a De - i Pa - tris,

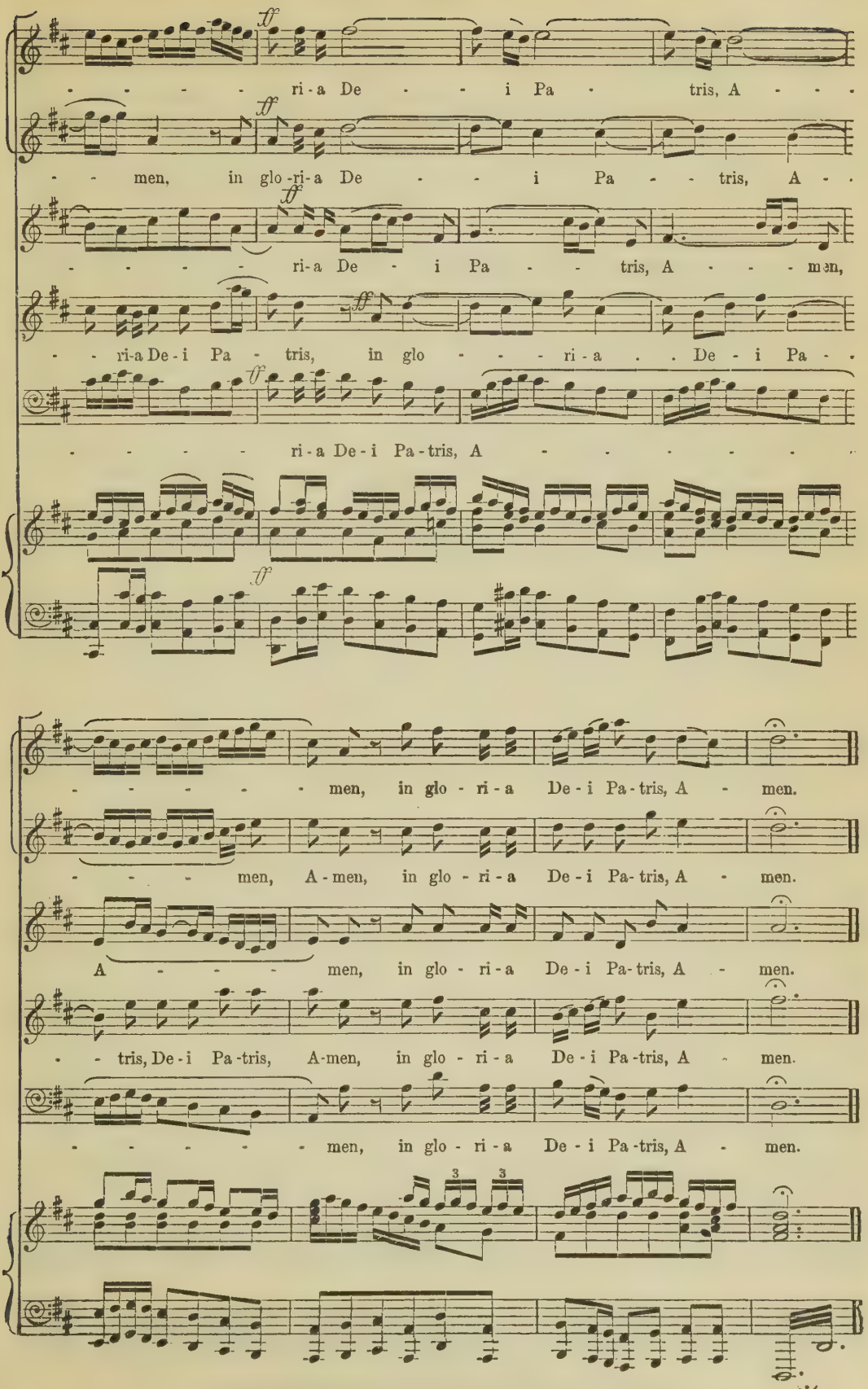

ri - a De - i Pa - tris, A - men, A - - - - -
cum Sanc-to Spi - ri - tu,
cum Sanc- to Spi - - ri - tu, in
cum Sanc-to Spi- ri -
cum Sanc - to Spi- ri - tu,
tr
in glo - - - - - - - ri - a De - i Pa - - - -
glo - - - - - - - - - - - - - - ri - a De - i Pa - tris,
tu
in glo - - - - ri - a De - i Pa - - tris, De - i

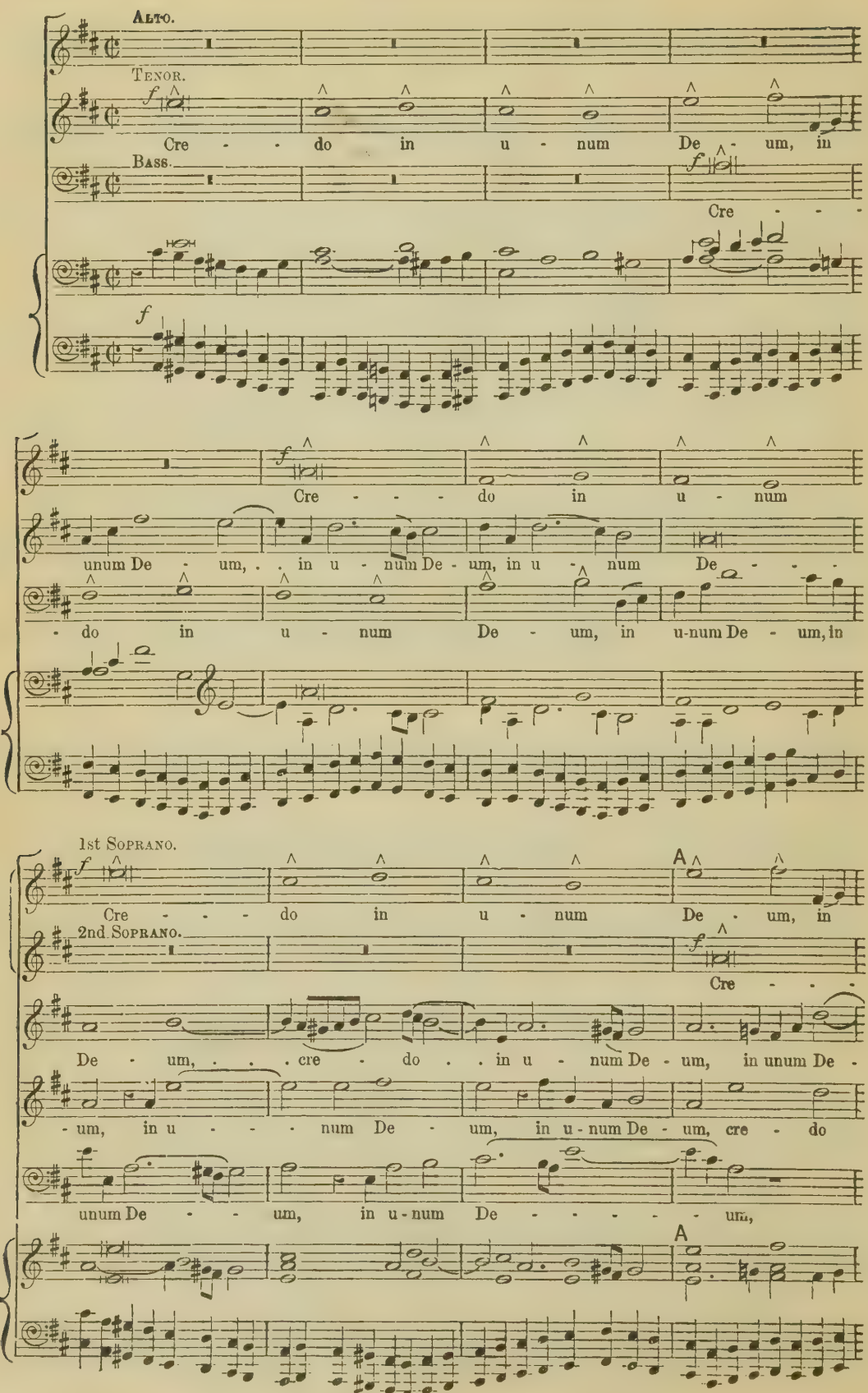

G
men, cum Sanc - to Spi - ri - tu, in glo -
tris, cum Sanc - to Spi - ri - tu, in glo - - ri - a De - i
A - men, A - - - - - - - -
cum Sanc - to Spi - ri - tu in glo - - - - -
Pa - tris, cum Sanc - to Spi - ri - tu,
G
H
- - ri - a De - i Patris, A - men, cum Sancto Spi-ri - tu, in glo -
Pa - - - - tris, Amen, cum Sancto Spi - ri - tu, in
- - - - - - - - - men, cum Sancto Spi-ri -
- - - - ri - a De - i Pa-tris, A-men, A - - - - -
cum Sanc-to Spi-ri - tu,
H

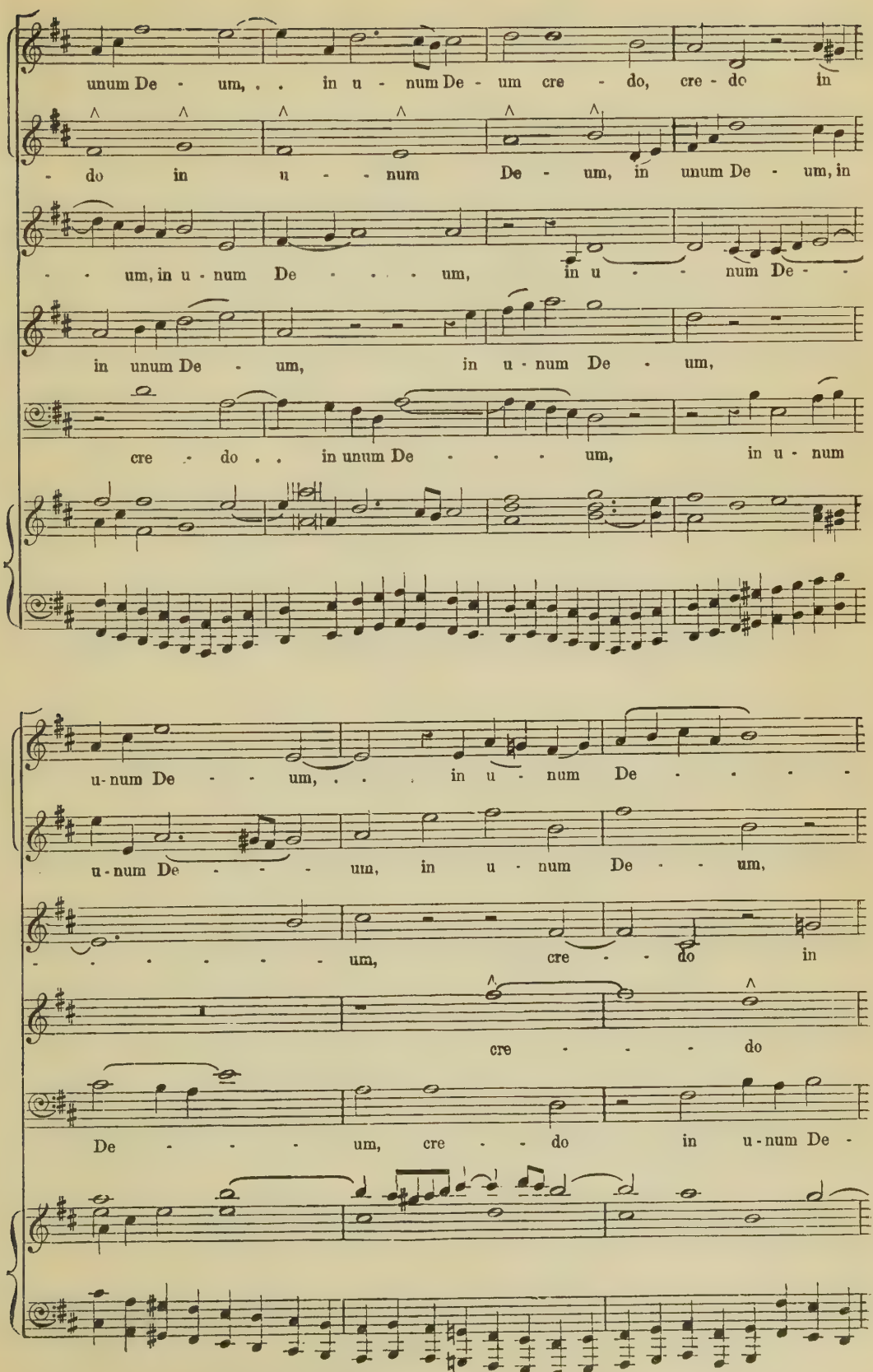

- - - ri-a De-i Pa - - - - - - - - - - tris, cum Sanc-to Spi -
gio - - - - - - - - - - ri-a De - i Pa-tris, A - men, A
- tu in glo - ri-a De - i Patris, A - men, A - - - men,
- men, A
cum Sanc-to
tr
- - ri - tu, in glo - ri-a De - i Pa - - - tris, A - - - - - - -
- -
cum Sancto Spi ri - tu, in glo - ri-a De - i Patris, A - - - - men,
- - - - - - men, A - - - - - - - - - - - - - - - men,
Spi - ri - tu, in glo - - - - - - - - - - ri-a De - i Pa-tris,

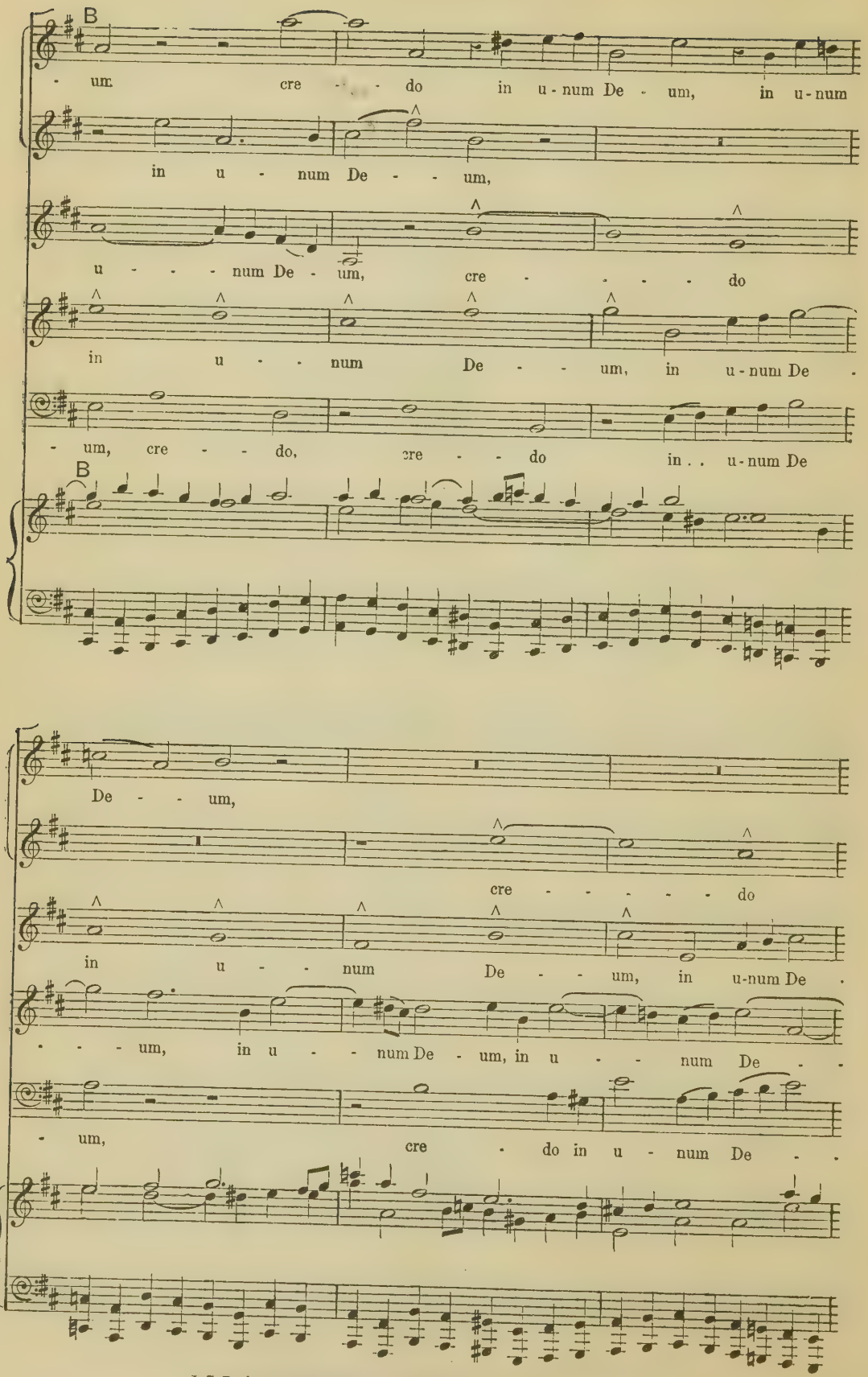

I
- men, in glo - - - - ri-a De - i Pa-tris, A-men, in glo - ri-a De-i Patris,
- men, in glo - - - - - - - - - - -
A - - - - - men, A - - - - men,
A - men, A - - - - - men, A - - - men,
A - men, cum Sanc- to Spi - ri - tu, in glo - ri-a De-i Patris, A - - - - -
I
A - - - - - - - men, in glo - ri - a De - i
- - - ri-a De - i Pa - tris, A-men, A - men, in glo - ri - a De - i
A - men, A-men, A - men, A-men, A - men, in glo - ri - a De - i
A - men, A - men, A - - men, in glo - ri - a De - i
- men, A - - men, A - - men, in glo - ri - a De - i

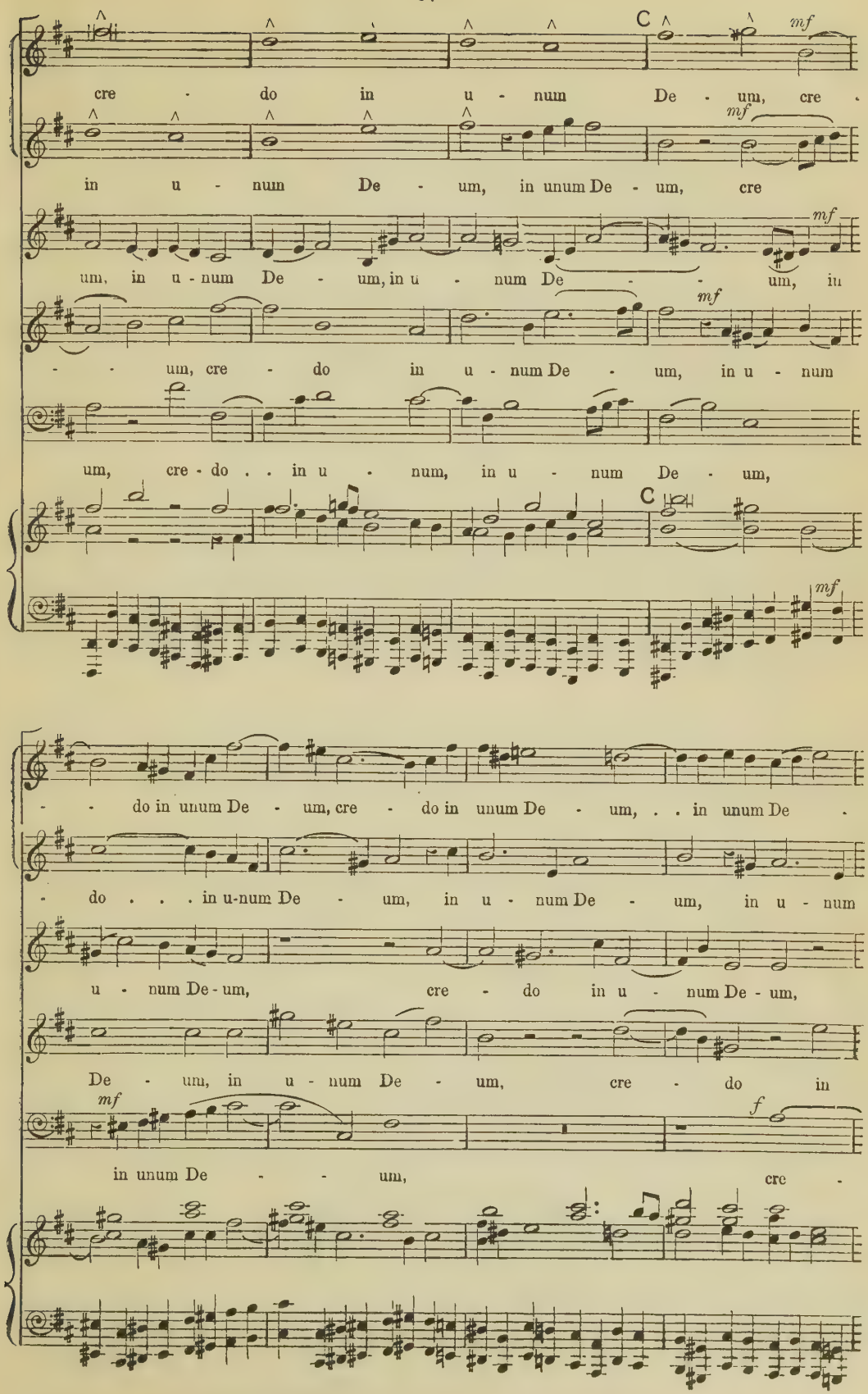

cres.
ff
mf
Pa - - - - - - - - - - tris, in
K
glo - - - - - - - - - - - - - -
glo - ri - a De - - - i Pa - - - tris, A - - - men, A - - -

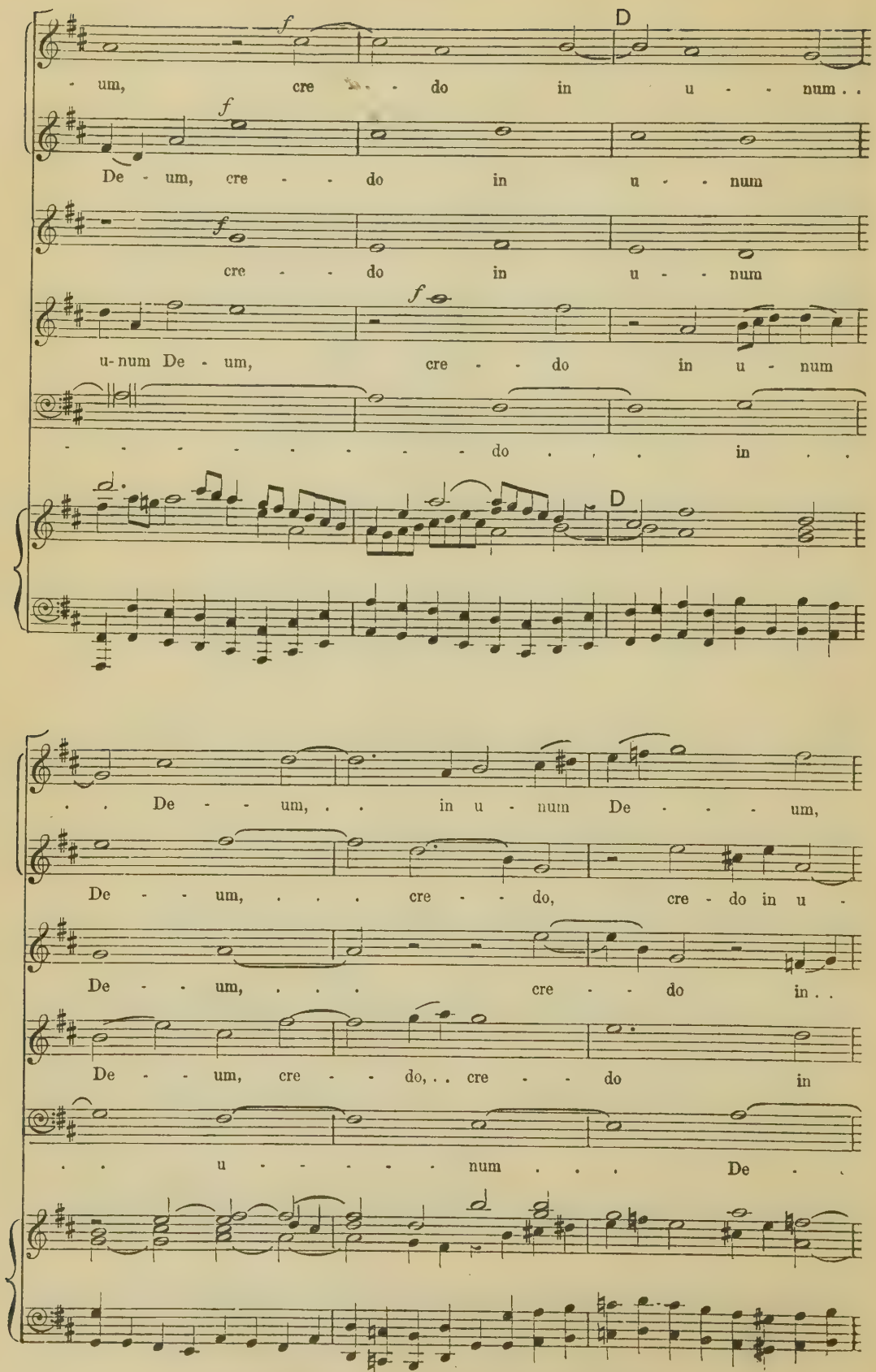

ri - a De - - i Pa - tris, A - - -
men, in glo - ri - a De - - i Pa - - tris, A - -
ri - a De - i Pa - - tris, A - - - men,
ri - a De - i Pa - tris, in glo - - - - ri - a . . De - i Pa - -
ri - a De - i Pa - tris, A - - - - - -
men, in glo - ri - a De - i Pa - tris, A - men.
men, A - men, in glo - ri - a De - i Pa - tris, A - men.
A - - - - men, in glo - ri - a De - i Pa - tris, A - men.
- - tris, De - i Pa - tris, A - men, in glo - ri - a De - i Pa - tris, A - men.
men, in glo - ri - a De - i Pa - tris, A - men.

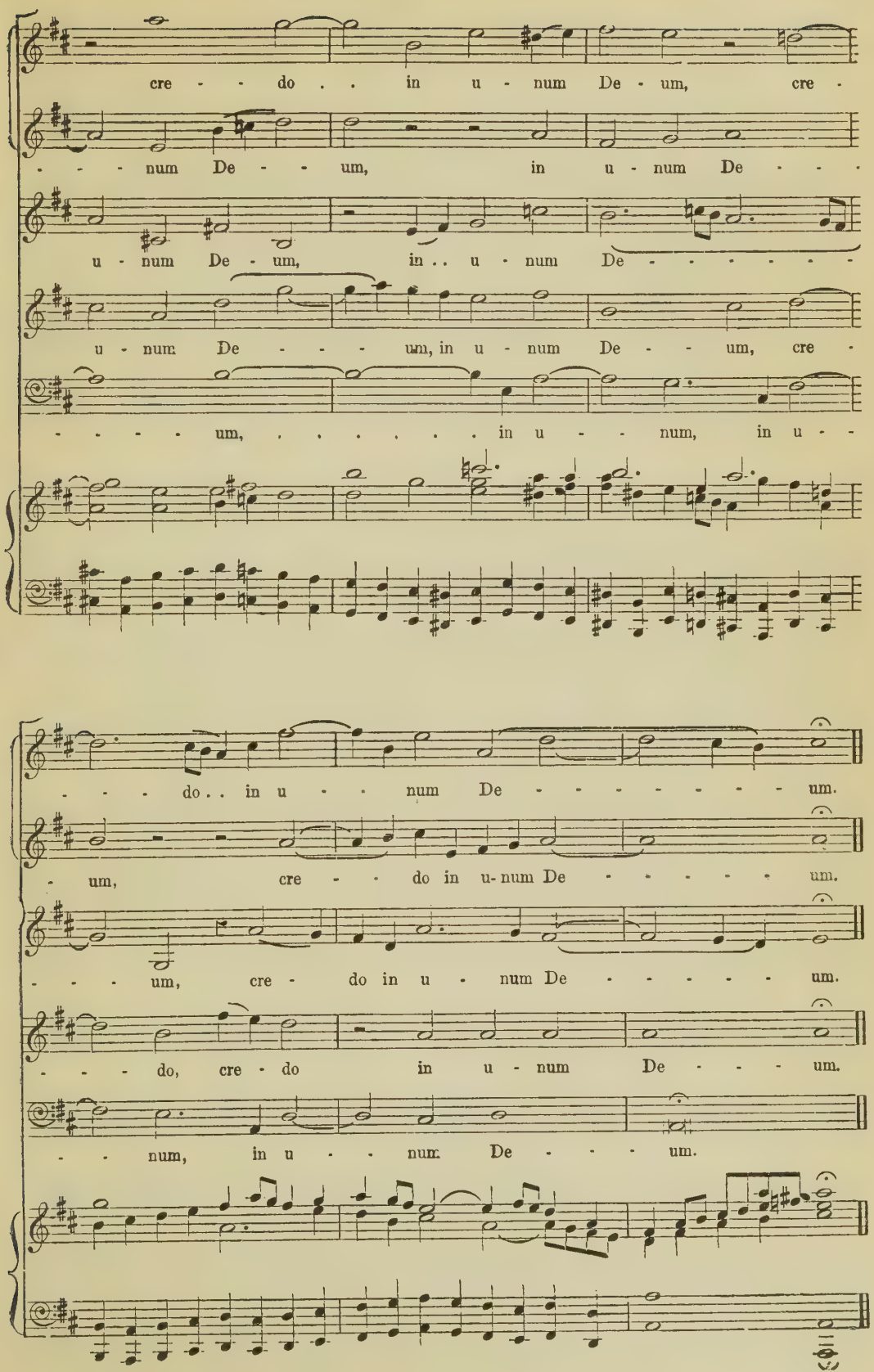

Alto.
Tenor.
Cre - - do in u - num De - um, in
Bass.
Cre - - -
Cre - - - do in u - num
unum De - um, . . in u - num De - um, in u - num De - - -
- do in u - num De - um, in u-num De - um, in
1st Soprano.
Cre - - - do in u - num De - um, in
2nd Soprano.
Cre - - -
De - um, . . . cre - do . . in u - num De - um, in unum De -
- um, in u - - - num De - um, in u - num De - um, cre - do
unum De - - um, in u - num De - - - - - um,

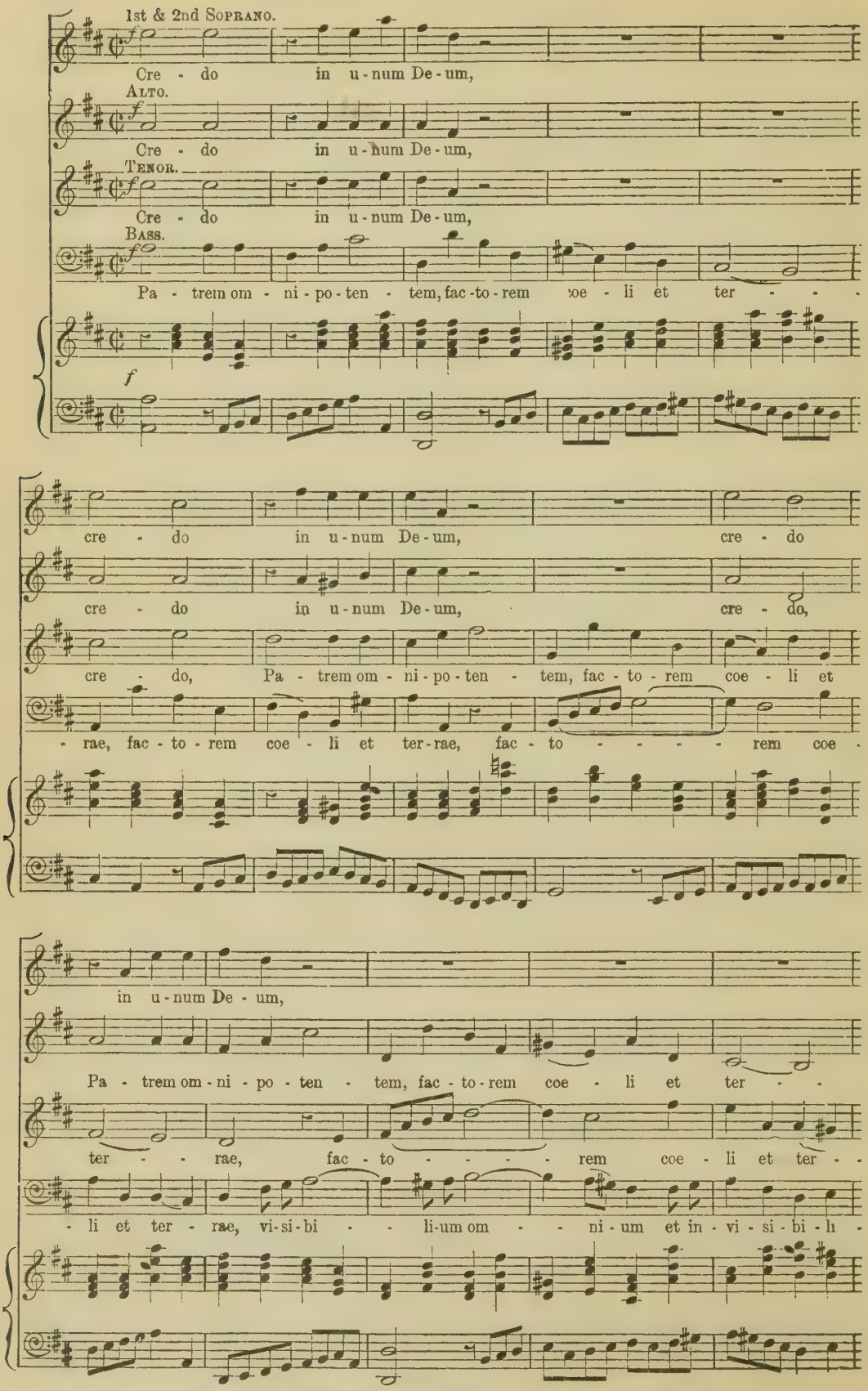

unum De - um, . . in u - num De - um cre - do, cre - do in
- do in u - - num De - um, in unum De - um, in
- - um, in u - num De - - - - um, in u - - num De - -
in unum De - um, in u - num De - um,
cre - do . . in unum De - - - - um, in u - num
u - num De - - um, . . . in u - num De - - - - -
u - num De - - - - um, in u - num De - - um,
- - - - - - - um, cre - - do in
cre - - - do
De - - - - um, cre - - do in u - num De -

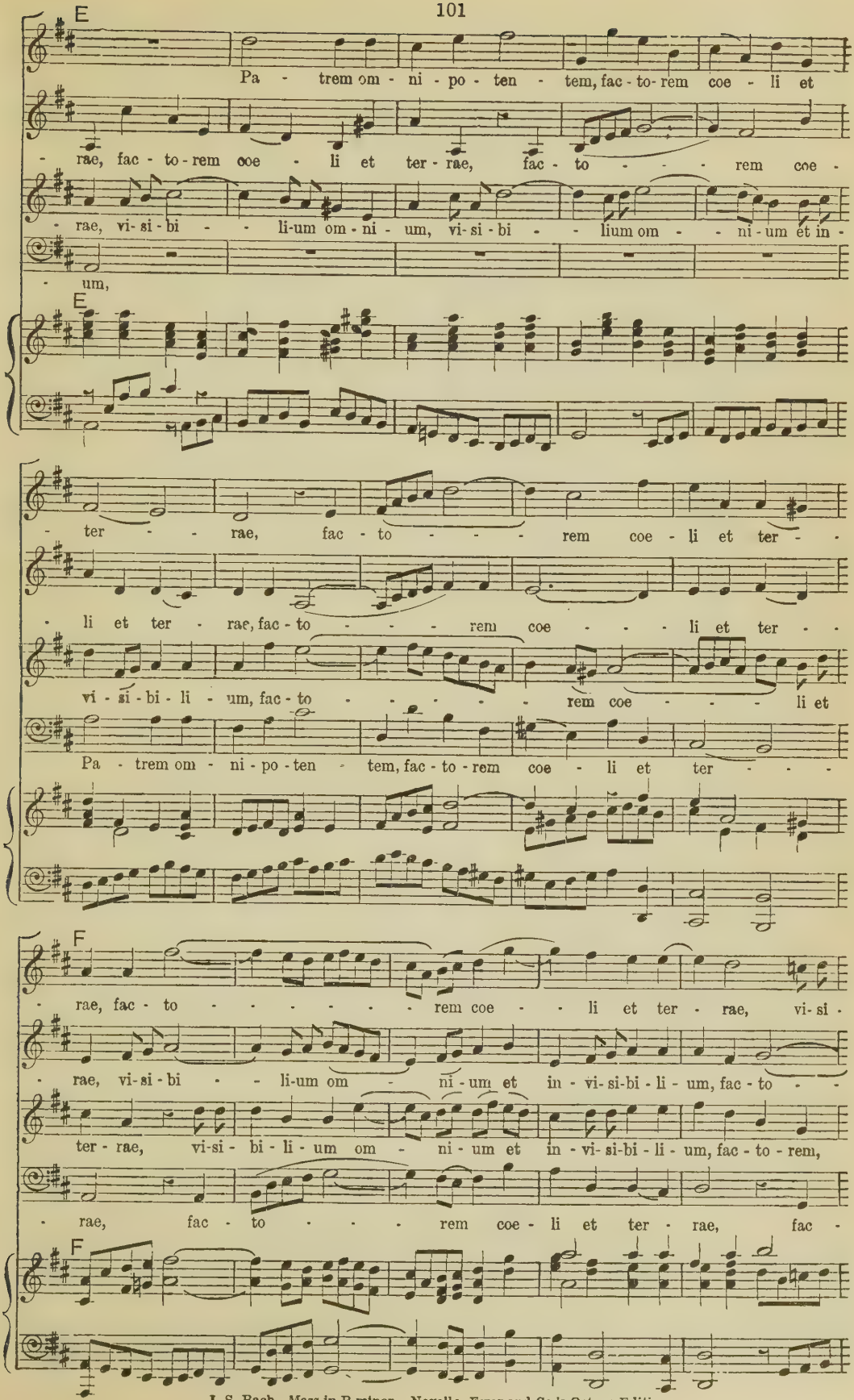

B
um cre do in u-num De um, in u-num
in u num De um,
u num De um, cre do
in u num De um, in u-num De
um, cre do, cre do in u-num De
B
De um,
cre do
in u num De um, in u-num De
um, in u num De um, in u num De
um, cre do in u num De

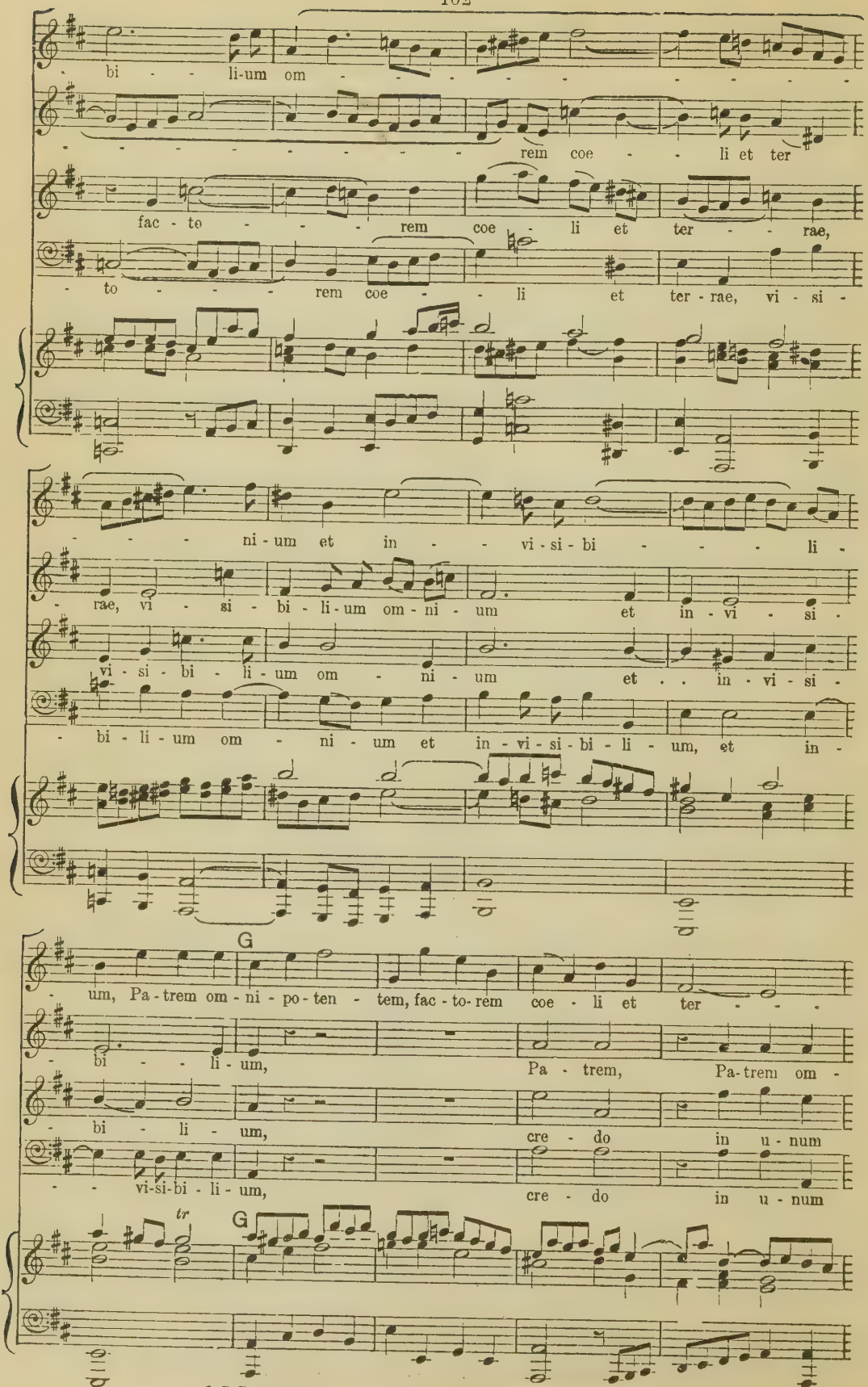

C
mf
cre - do in u - num De - um, cre -
in u - num De - um, in unum De - um, cre
um, in u - num De - um, in u - num De - um, in
- - um, cre - do in u - num De - um, in u - num
um, cre - do . . in u - num, in u - num De - um,
C
mf
- - do in unum De - um, cre - do in unum De - um, . . in unum De -
- do . . . in u-num De - um, in u - num De - um, in u - num
u - num De-um, cre - do in u - num De-um,
De - um, in u - num De - um, cre - do in
mf
f
in unum De - - um, cre -

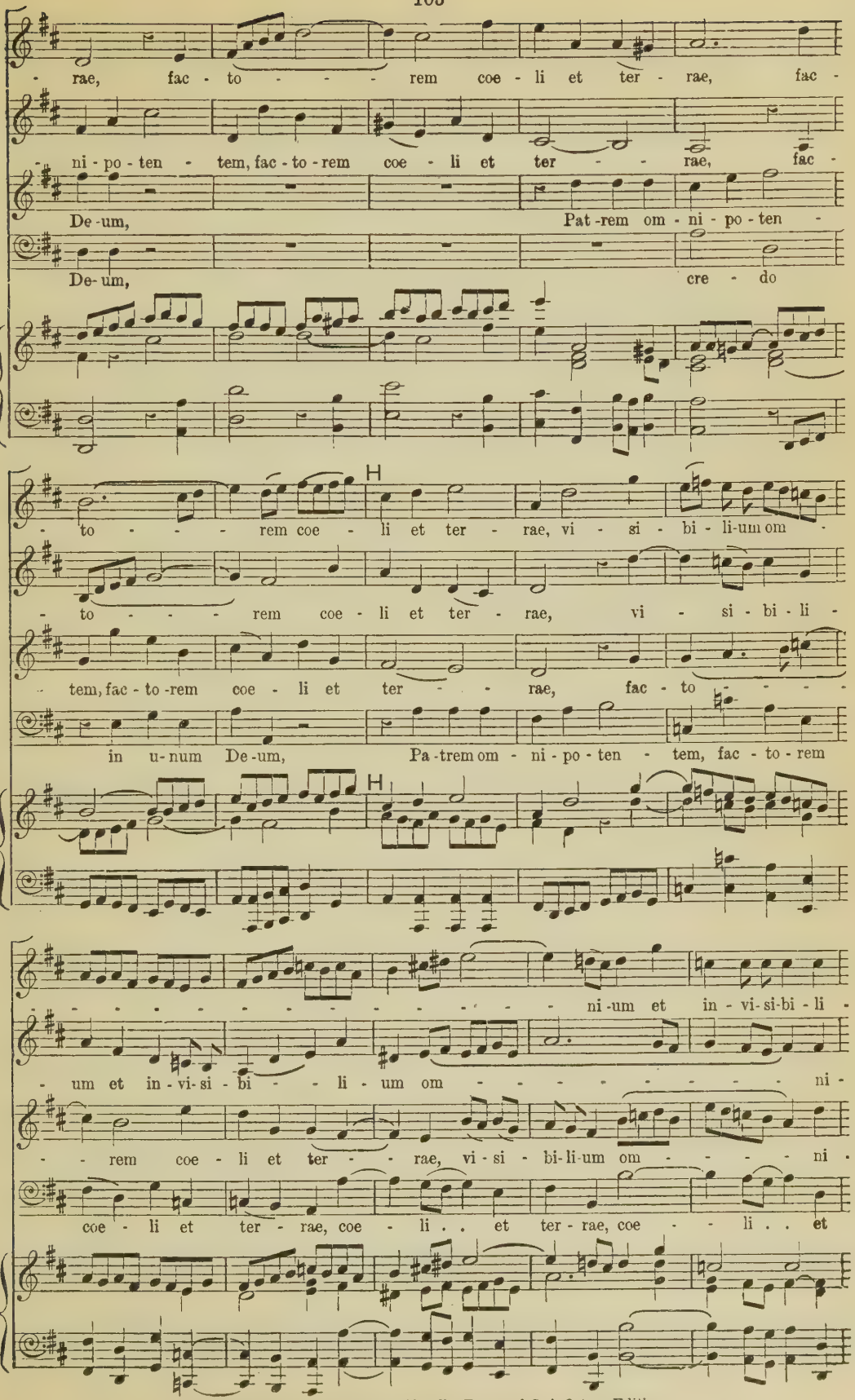

D
- um, cre - do in u - num . .
De - um, cre - do in u - num
cre - do in u - num
u-num De - um, cre - do in u - num
- - - - - - - - - do . . . in . .
D
. . De - um, . . in u - num De - um,
De - um, . . . cre - do, cre - do in u -
De - um, . . . cre - do in . .
De - um, cre - do, . . cre - do in
. . u - - - - - num . . . De . .

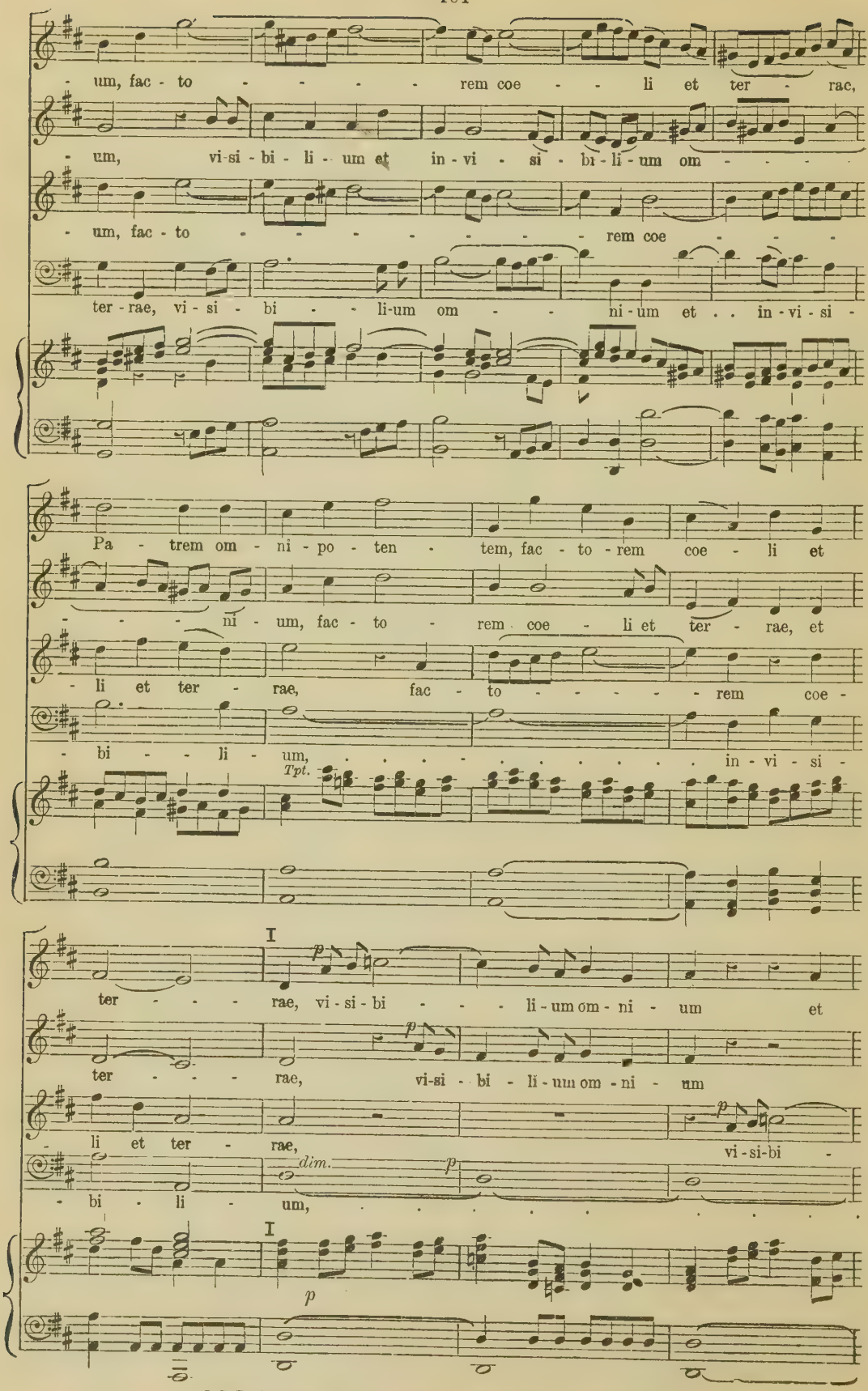

cre - - do . . in u - num De - um, cre -
- - - num De - - um, in u - num De - - -
u - num De - um, in . . u - num De - - - - - -
u - num De - - - - um, in u - num De - - um, cre -
- - - - um, ... in u - - num, in u - -
- - - do . . in u - - num De - - - - - - - - um.
- um, cre - - do in u - num De - - - - - - um.
- - - - um, cre - do in u - num De - - - - - um.
- - - do, cre - do in u - num De - - - - um.
- - num, in u - - num. De - - - - um.

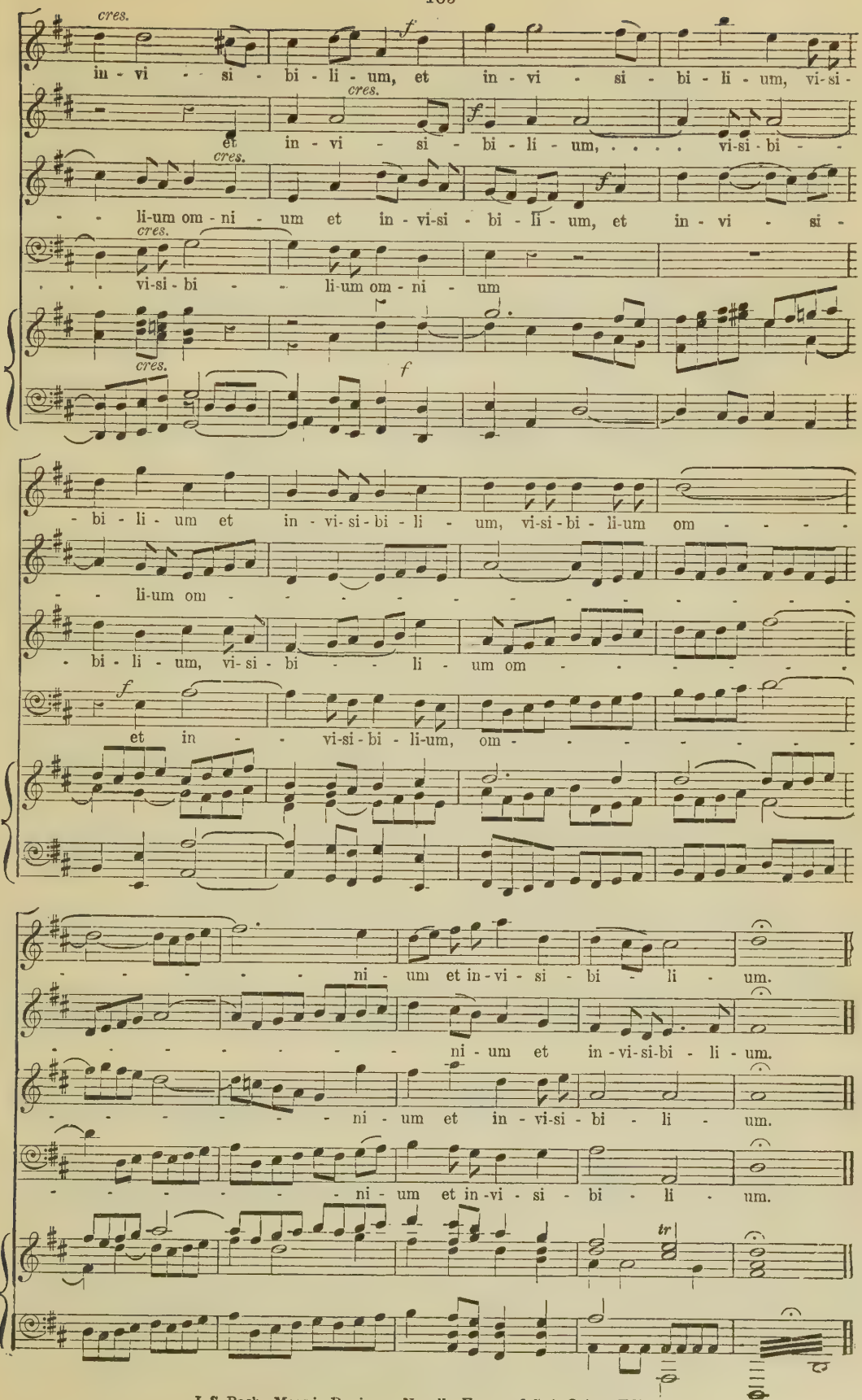

1st & 2nd SOPRANO.
Cre - do in u - num De - um,
ALTO.
Cre - do in u - num De - um,
TENOR.
Cre - do in u - num De - um,
BASS.
Pa - trem om - ni - po - ten - tem, fac - to - rem coe - li et ter - - -
f
cre - do in u - num De - um, cre - do
cre - do in u - num De - um, cre - do,
cre - do, Pa - trem om - ni - po - ten - tem, fac - to - rem coe - li et
- rae, fac - to - rem coe - li et ter - rae, fac - to - - - - - rem coe -
in u - num De - um,
Pa - trem om - ni - po - ten - tem, fac - to - rem coe - li et ter - -
ter - - - rae, fac - to - - - - - rem coe - li et ter - -
- li et ter - rae, vi - si - bi - - li - um om - - ni - um et in - vi - si - bi - li -

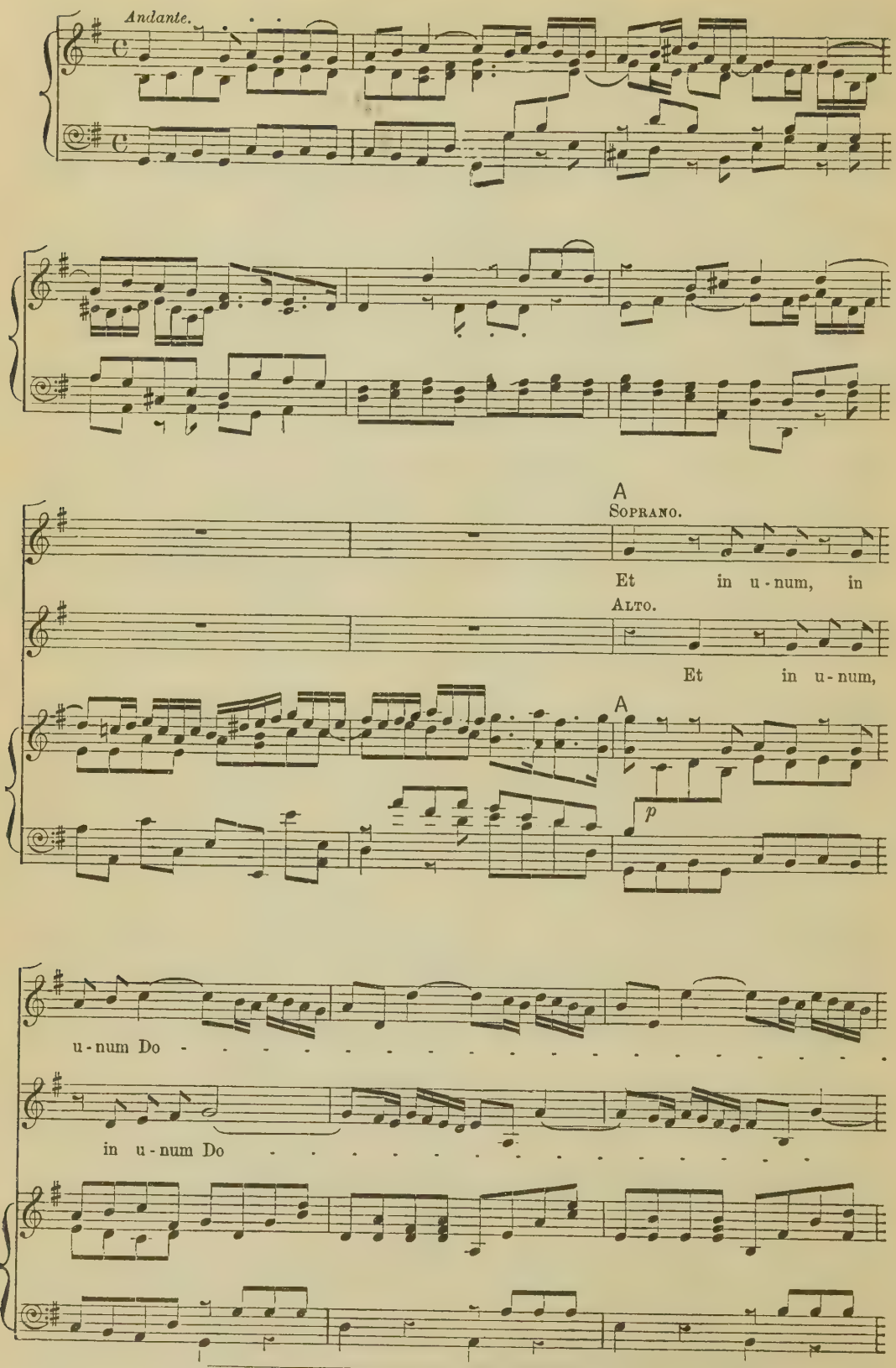

E
Pa - trem om - ni - po - ten - tem, fac - to - rem coe - li et
- rae, fac - to - rem coe - li et ter - rae, fac - to - - - rem coe -
- rae, vi - si - bi - - li - um om - ni - um, vi - si - bi - - lium om - - ni - um et in -
- um,
E
- ter - - rae, fac - to - - - - rem coe - li et ter - -
- li et ter - rae, fac - to - - - - rem coe - - - - li et ter - -
vi - si - bi - li - um, fac - to - - - - - - rem coe - - - - li et
Pa - trem om - ni - po - ten - tem, fac - to - rem coe - li et ter - - - -
F
- rae, fac - to - - - - - - - rem coe - - li et ter - rae, vi - si -
- rae, vi - si - bi - - li - um om - ni - um et in - vi - si - bi - li - um, fac - to - -
ter - rae, vi - si - bi - li - um om - ni - um et in - vi - si - bi - li - um, fac - to - rem,
- rae, fac - to - - - - rem coe - li et ter - rae, fac -
F


bi - - li-um om - - - - - - - - - -
rem coe - - li et ter
fac - to - - - - rem coe - li et ter - - rae,
- to - - - - rem coe - - li et ter - rae, vi - si -
- - - ni - um et in - - vi - si - bi - - - - li -
- rae, vi - si - bi - li - um om - ni - um et in - vi - si -
vi - si - bi - li - um om - ni - um et . . in - vi - si -
- bi - li - um om - ni - um et in - vi - si - bi - li - um, et in -
G
- um, Pa - trem om - ni - po - ten - tem, fac - to - rem coe - li et ter - - -
- bi - - li - um, Pa - trem, Pa - trem om -
- bi - li - um, cre - do in u - num
- - vi-si-bi - li - um, cre - do in u - num
tr
G

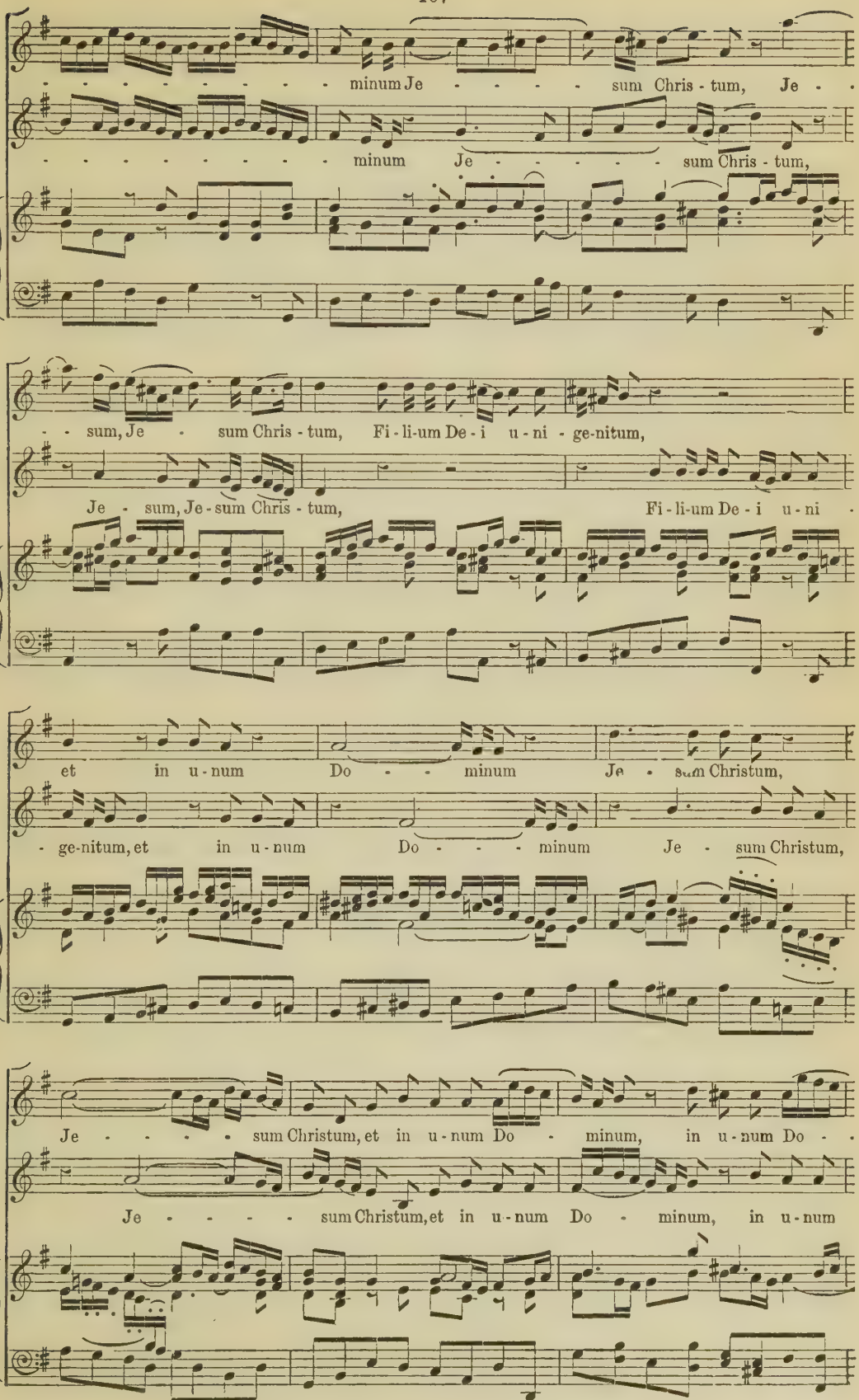

rae, fac - to - - - - rem coe - li et ter - rae, fac -
ni - po - ten - tem, fac - to - rem coe - li et ter - - rae, fac -
De - um, Pat - rem om - ni - po - ten -
De - um, cre - do
H
- to - - - - rem coe - li et ter - rae, vi - si - bi - li - um om -
- to - - - - rem coe - li et ter - rae, vi - si - bi - li -
- tem, fac - to - rem coe - li et ter - - rae, fac - to - - - - -
in u - num De - um, Pa - trem om - ni - po - ten - tem, fac - to - rem
H
- - - - -

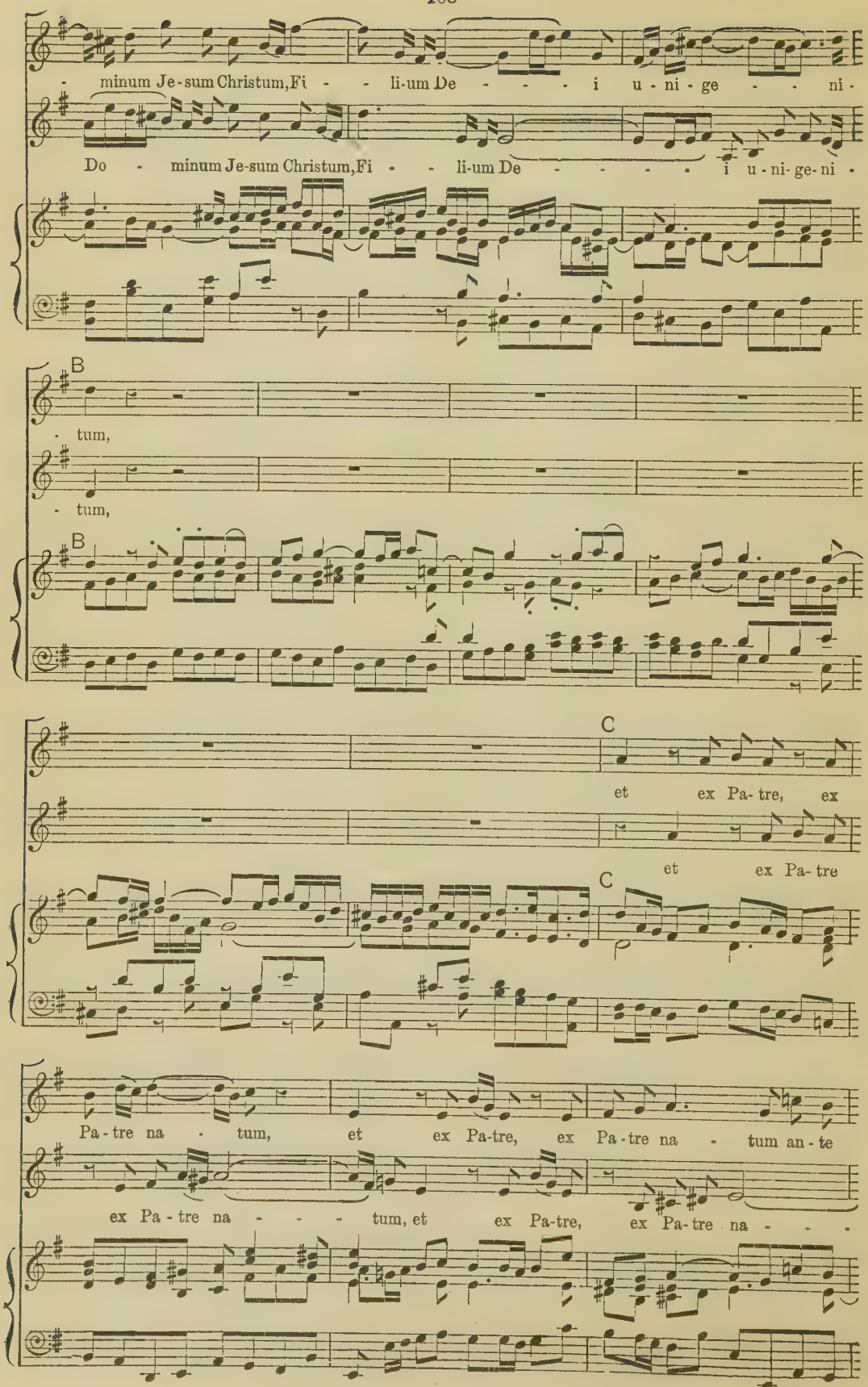

- um, fac - to - - - - - rem coe - - li et ter - rac,
- um, vi-si - bi - li - um et in - vi - si - bi - li - um om - - - -
- um, fac - to - - - - - - - - - rem coe - - - -
ter - rae, vi - si - bi - - li-um om - - ni-um et . . in - vi - si -
Pa - trem om - ni - po - ten - tem, fac - to - rem coe - li et
- - - - ni - um, fac - to - rem coe - li et ter - rae, et
- li et ter - rae, fac - to - - - - - rem coe -
- bi - - li - um, ... in - vi - si -
Tpt.
I
p
ter - - - - rae, vi - si - bi - - - li - um om - ni - um et
p
ter - - - - rae, vi-si - bi - li - um om - ni - um
- li et ter - rae,
p
vi - si-bi -
dim.
p
- bi - li - um,
I
p

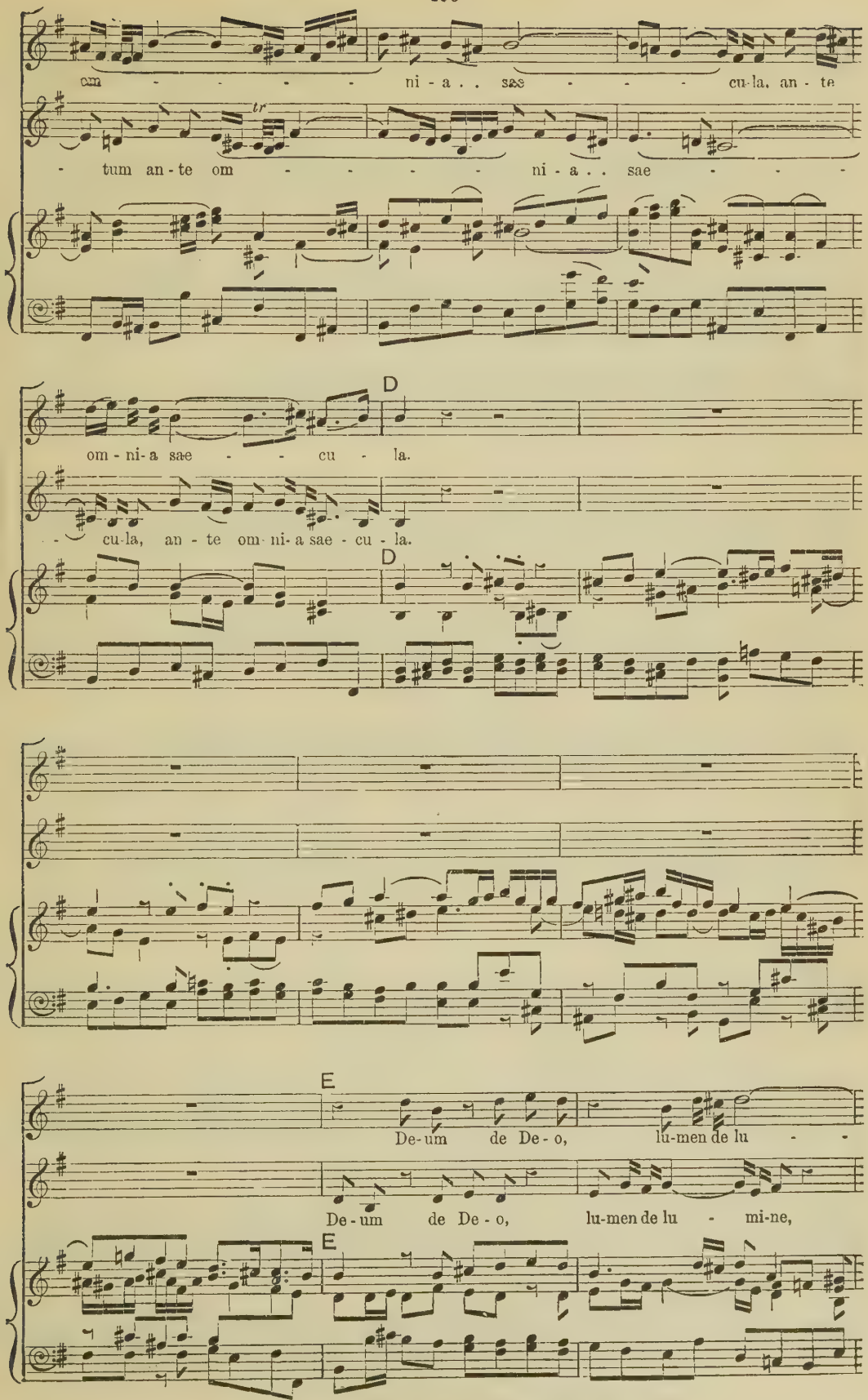

cres.
in - vi - si - bi - li - um, et in - vi - si - bi - li - um, vi - si -
et in - vi - si - bi - li - um, ... vi - si - bi - -
- - li - um om - ni - um et in - vi - si - bi - li - um, et in - vi - si -
. . . vi - si - bi - - li - um om - ni - um
- bi - li - um et in - vi - si - bi - li - um, vi - si - bi - li - um om - - - -
- - li - um om - - - - - - - - - - - - - - - -
- bi - li - um, vi - si - bi - - - li - um om - - - - - - - -
et in - - vi - si - bi - li - um, om - - - - - - - -
- - - - - ni - um et in - vi - si - bi - li - um.
- - - - - - - ni - um et in - vi - si - bi - li - um.
- - - - - - - ni - um et in - vi - si - bi - li - um.
- - - - - - - ni - um et in - vi - si - bi - li - um.
tr

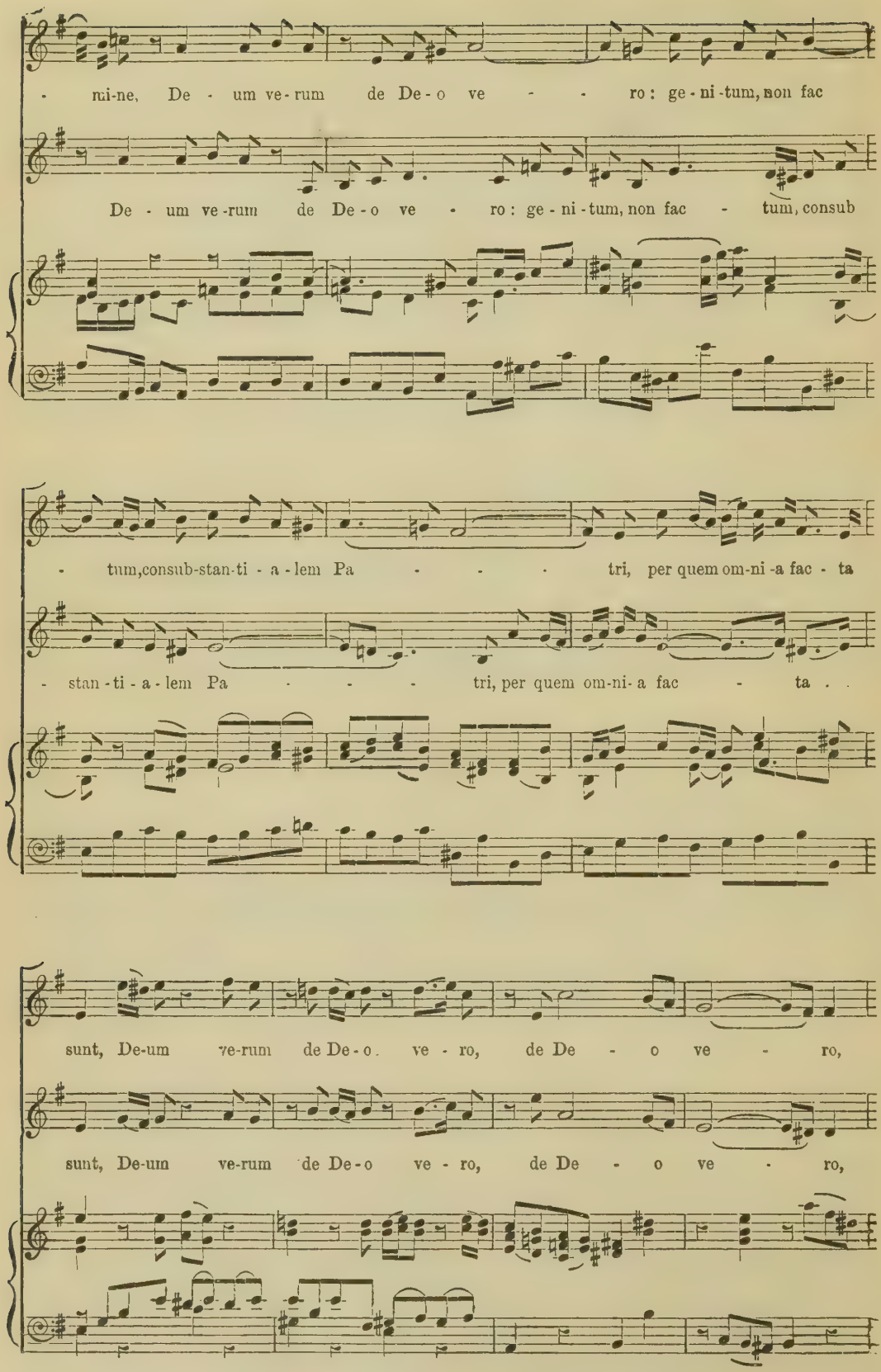


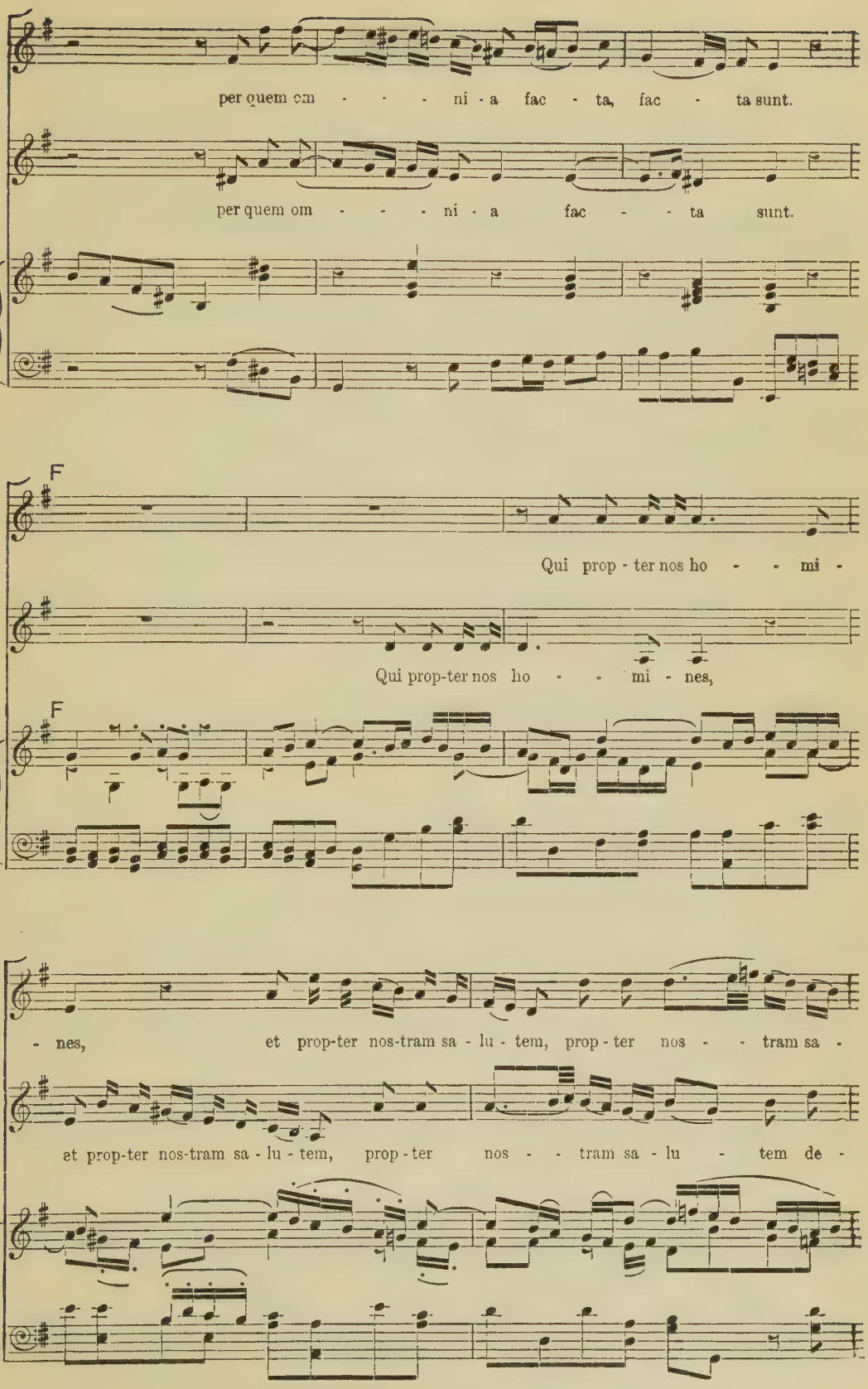
* For different version see APPENDIX, page 200.

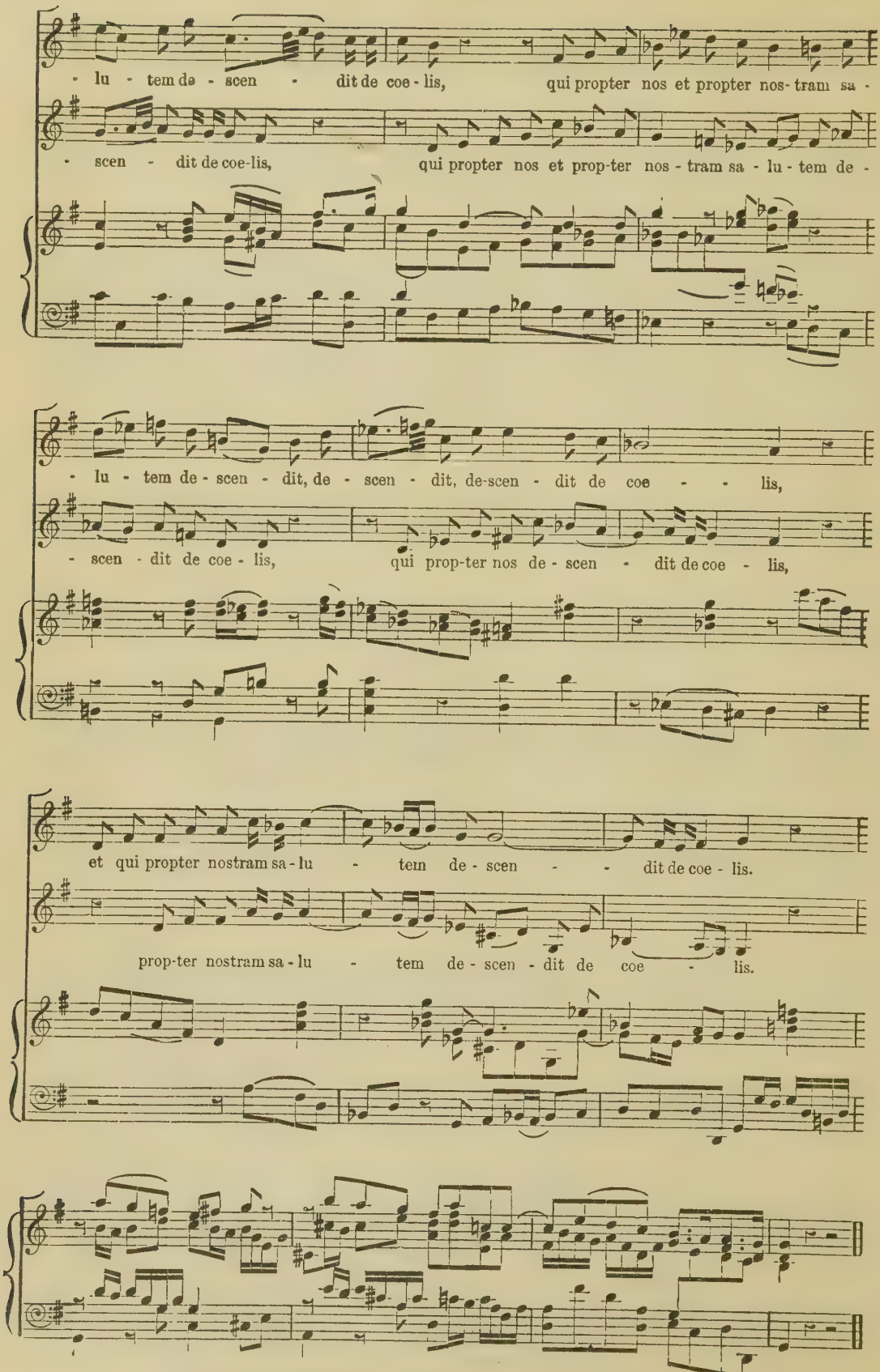

minum Je - - - - - sum Chris - tum, Je - -
minum Je - - - - - sum Chris - tum,
- - sum, Je - sum Chris - tum, Fi - li - um De - i u - ni - ge - nitum,
Je - sum, Je - sum Chris - tum, Fi - li - um De - i u - ni -
et in u - num Do - - minum Je - sum Christum,
- ge - nitum, et in u - num Do - - - minum Je - sum Christum,
Je - - - - - sum Christum, et in u - num Do - minum, in u - num Do - -
Je - - - - - sum Christum, et in u - num Do - minum, in u - num

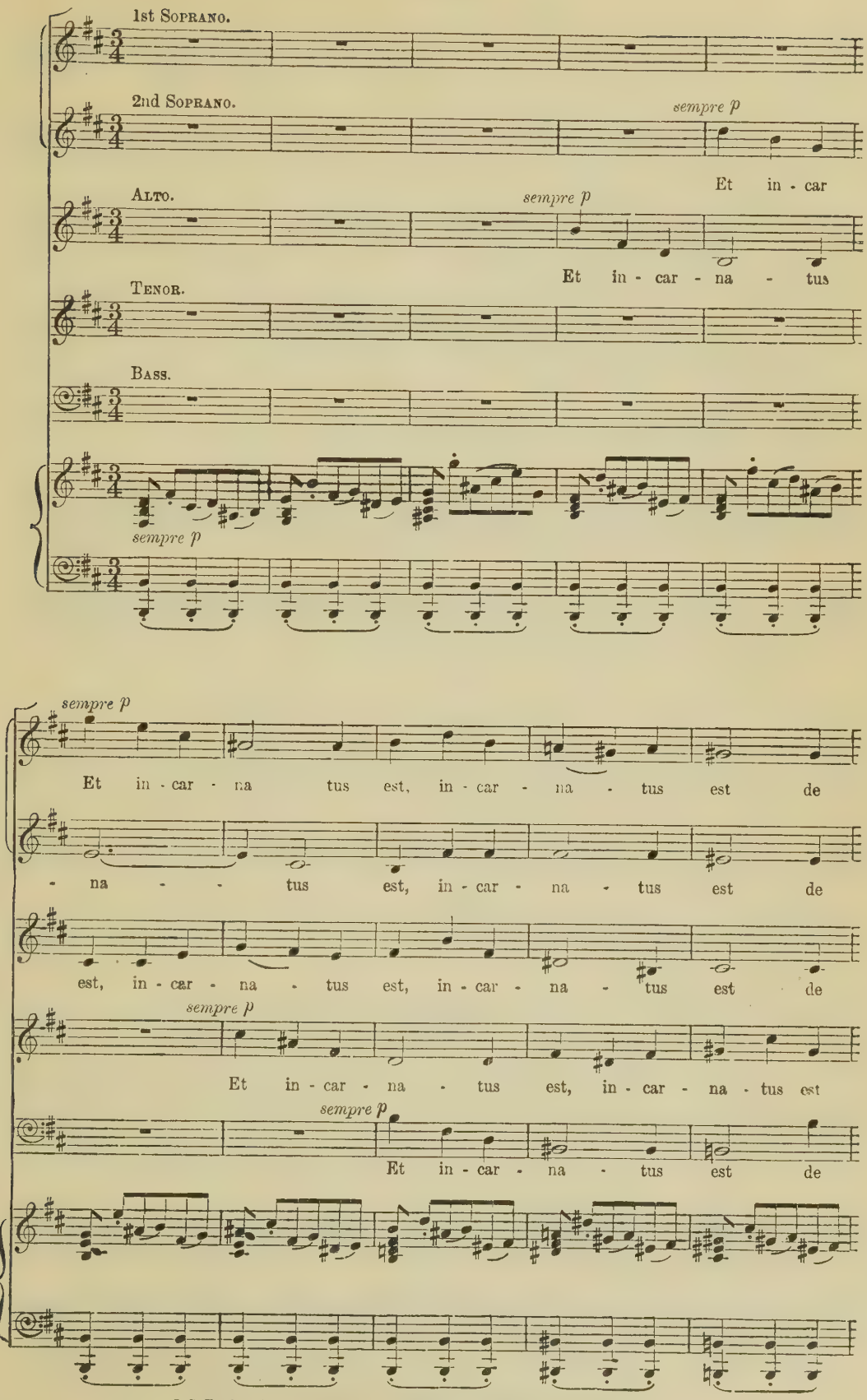

minum Je-sum Christum, Fi - - li-um De - - - - i u - ni - ge - - - ni -
Do - minum Je-sum Christum, Fi - - li-um De - - - - - i u - ni - ge - ni -
B
tum,
tum,
B
C
et ex Pa-tre, ex
C
et ex Pa-tre
Pa-tre na - tum, et ex Pa-tre, ex Pa-tre na - tum an-te
ex Pa-tre na - - - tum, et ex Pa-tre, ex Pa-tre na - - -

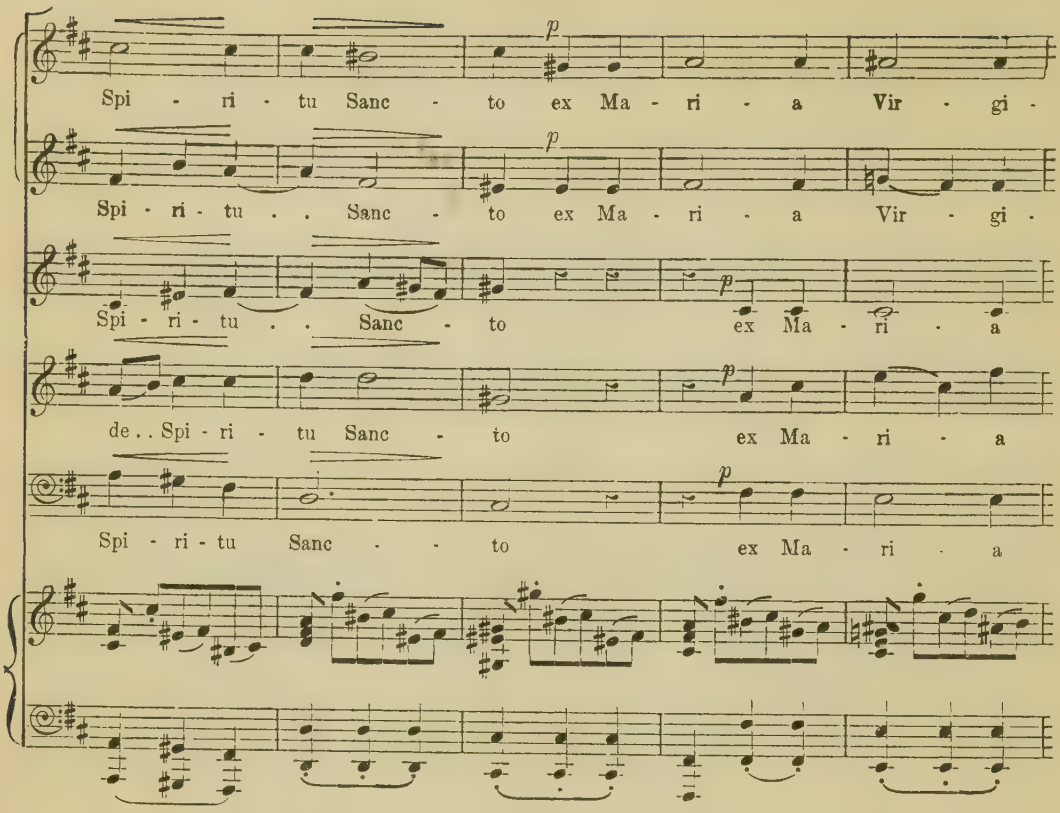

om - - - - - ni - a . . sæ - - - - cu-la, an - te
- tum an-te om - - - - - ni - a . . sae - - - -
D
om - ni-a sae - - cu - la.
- cu-la, an - te om-ni-a sae - cu - la.
D
E
De-um de De - o, lu-men de lu - -
De - um de De - o, lu-men de lu - mi-ne,
E

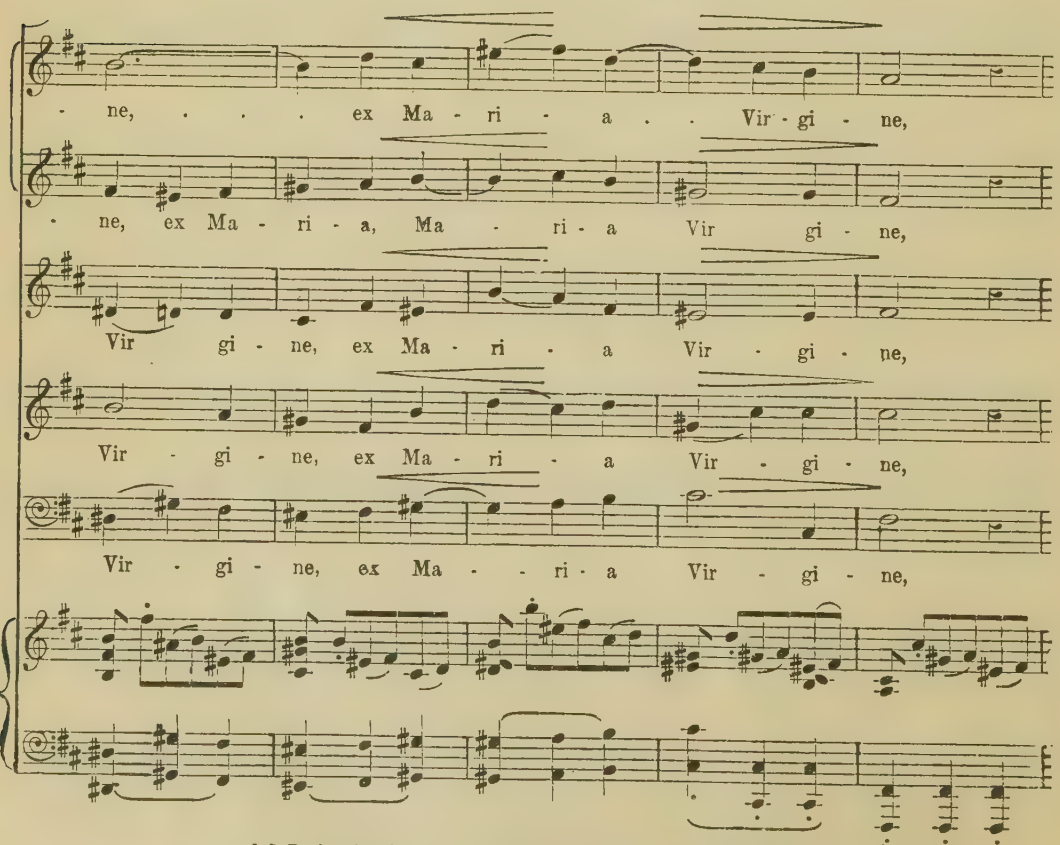

- ni-ne, De - um ve-rum de De-o ve - - ro: ge-ni-tum, non fac
De - um ve-rum de De-o ve - ro: ge-ni-tum, non fac - tum, consub
- tum, consub-stan-ti - a-lem Pa - - - tri, per quem om-ni-a fac - ta
- stan-ti - a-lem Pa - - - tri, per quem om-ni-a fac - ta
sunt, De-um ve-rum de De-o. ve - ro, de De - o ve - ro,
sunt, De-um ve-rum de De-o ve - ro, de De - o ve - ro,

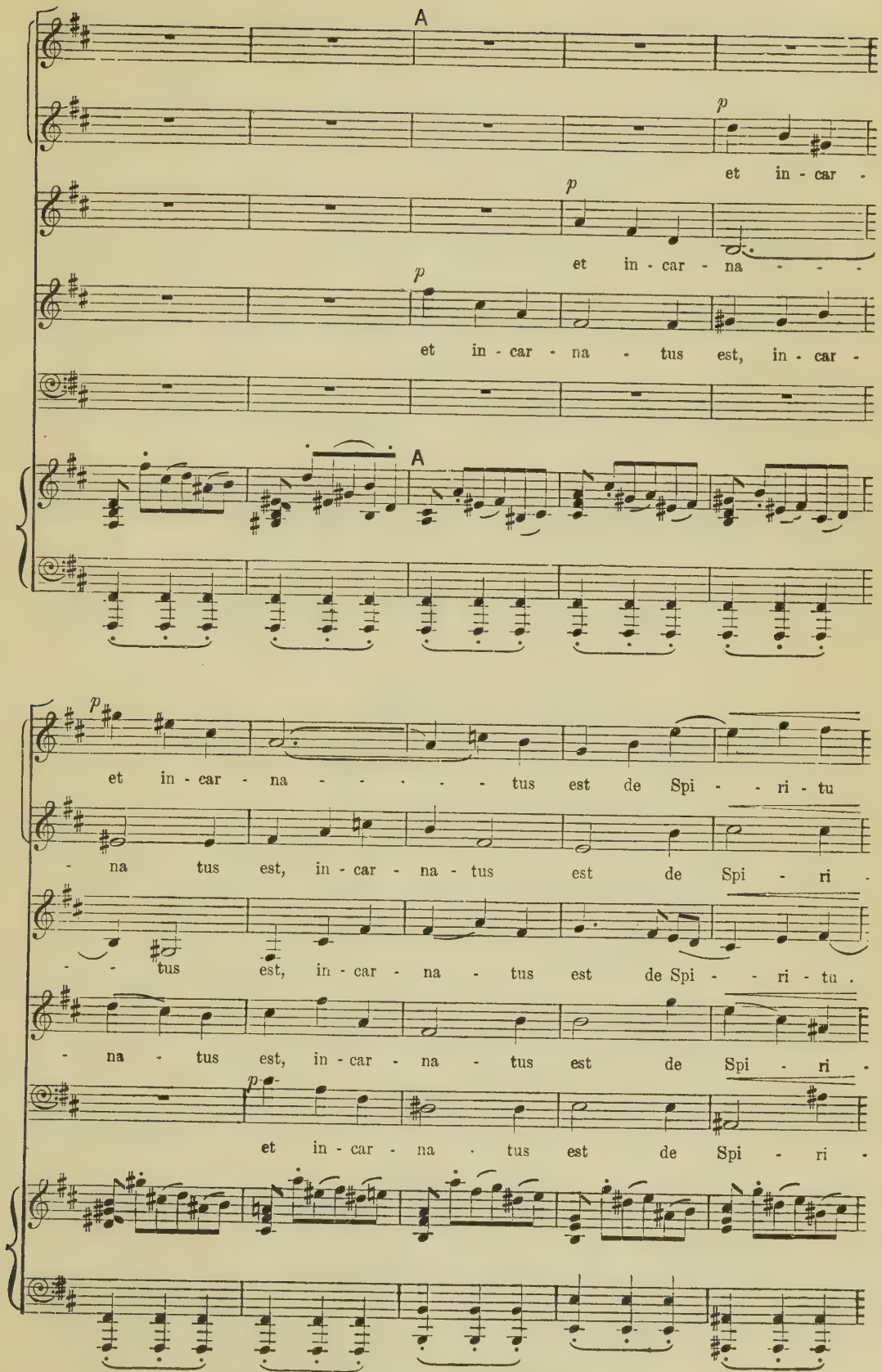

per quem om - - - - ni - a fac - ta, fac - ta sunt.
per quem om - - - - ni - a fac - - ta sunt.
F
Qui prop - ter nos ho - - - mi -
Qui prop-ter nos ho - - - mi - nes,
F
- nes, et prop-ter nos-tram sa - lu - tem, prop - ter nos - - tram sa -
et prop-ter nos-tram sa - lu - tem, prop - ter nos - - tram sa - lu - tem de -

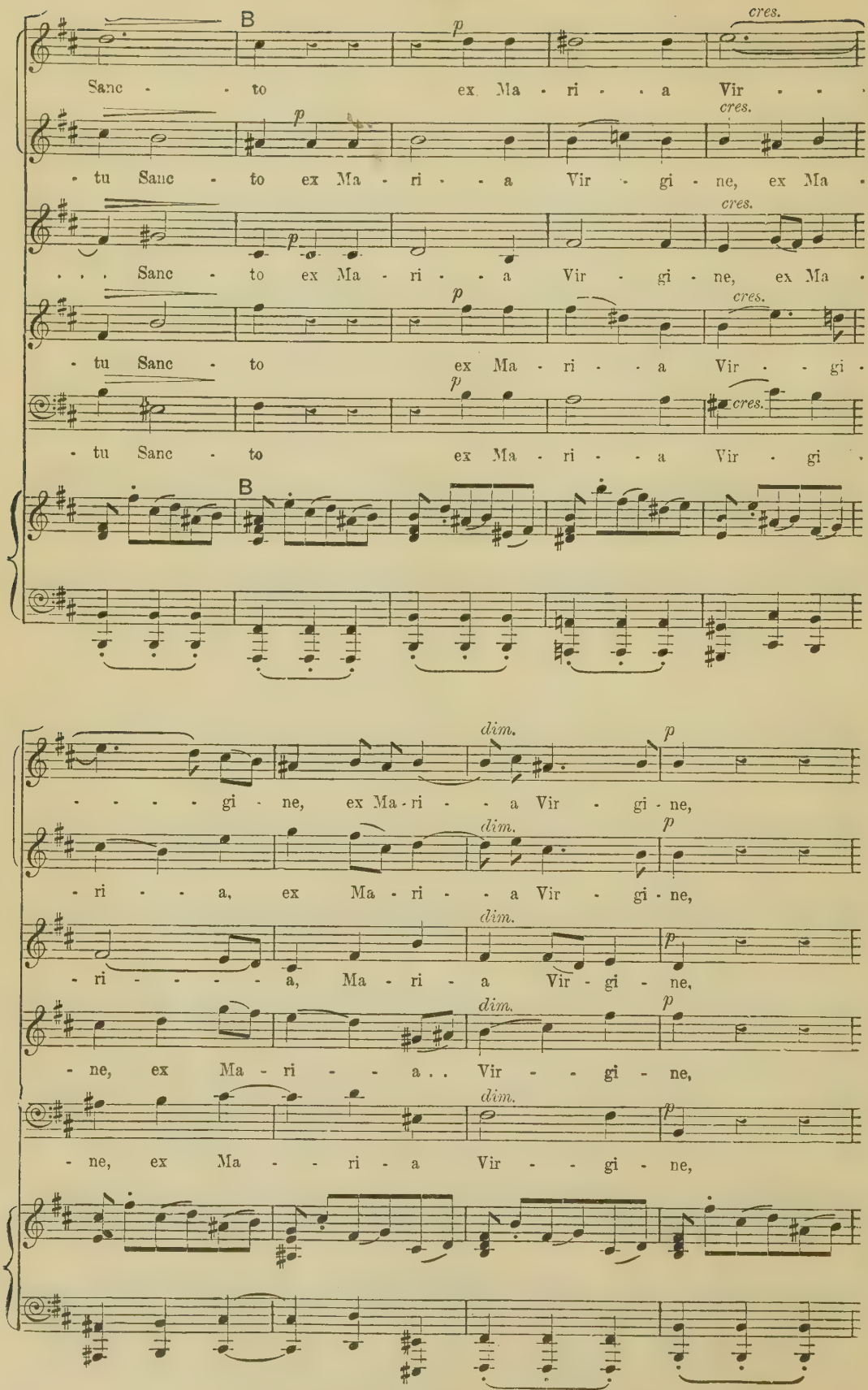

- lu - tem de - scen - dit de coe - lis, qui propter nos et propter nos- tram sa -
- scen - dit de coe-lis, qui propter nos et prop-ter nos - tram sa - lu - tem de -
- lu - tem de - scen - dit, de - scen - dit, de-scen - dit de coe - - lis,
- scen - dit de coe - lis, qui prop-ter nos de - scen - dit de coe - lis,
et qui propter nostram sa - lu - tem de - scen - - dit de coe - lis.
prop-ter nostram sa - lu - tem de - scen - dit de coe - lis.

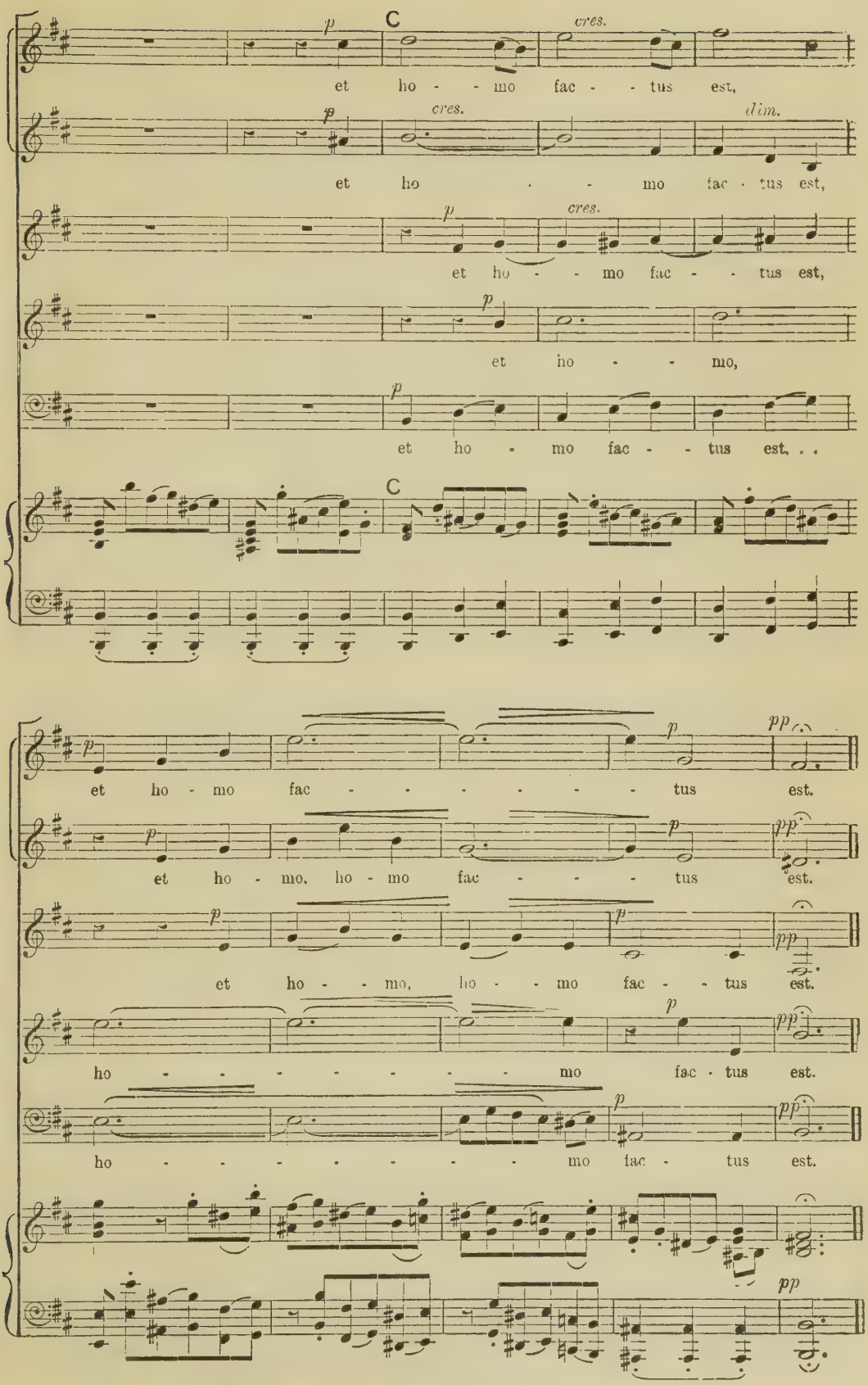

1st SOPRANO.
2nd SOPRANO.
sempre p
Et in - car
ALTO.
sempre p
Et in - car - na - tus
TENOR.
BASS.
sempre p
sempre p
Et in - car - na tus est, in - car - na - tus est de
- na - - tus est, in - car - na - tus est de
est, in - car - na - tus est, in - car - na - tus est de
sempre p
Et in - car - na - tus est, in - car - na - tus est
sempre p
Et in - car - na - tus est de

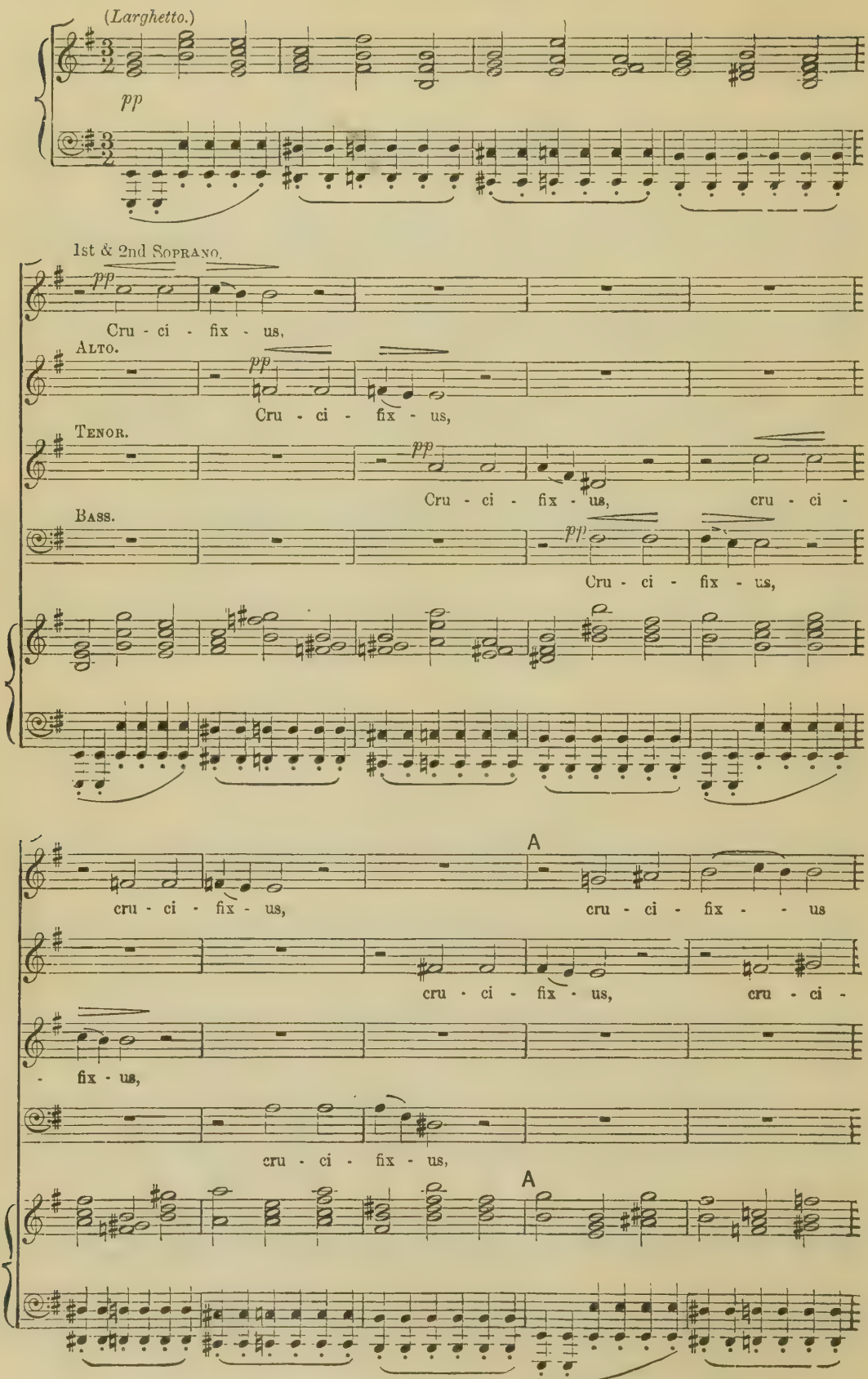

Spi - ri - tu Sanc - to ex Ma - ri - a Vir - gi -
Spi - ri - tu . . Sanc - to ex Ma - ri - a Vir - gi -
Spi - ri - tu . . Sanc - to ex Ma - ri - a
de . . Spi - ri - tu Sanc - to ex Ma - ri - a
Spi - ri - tu Sanc - - to ex Ma - ri - a

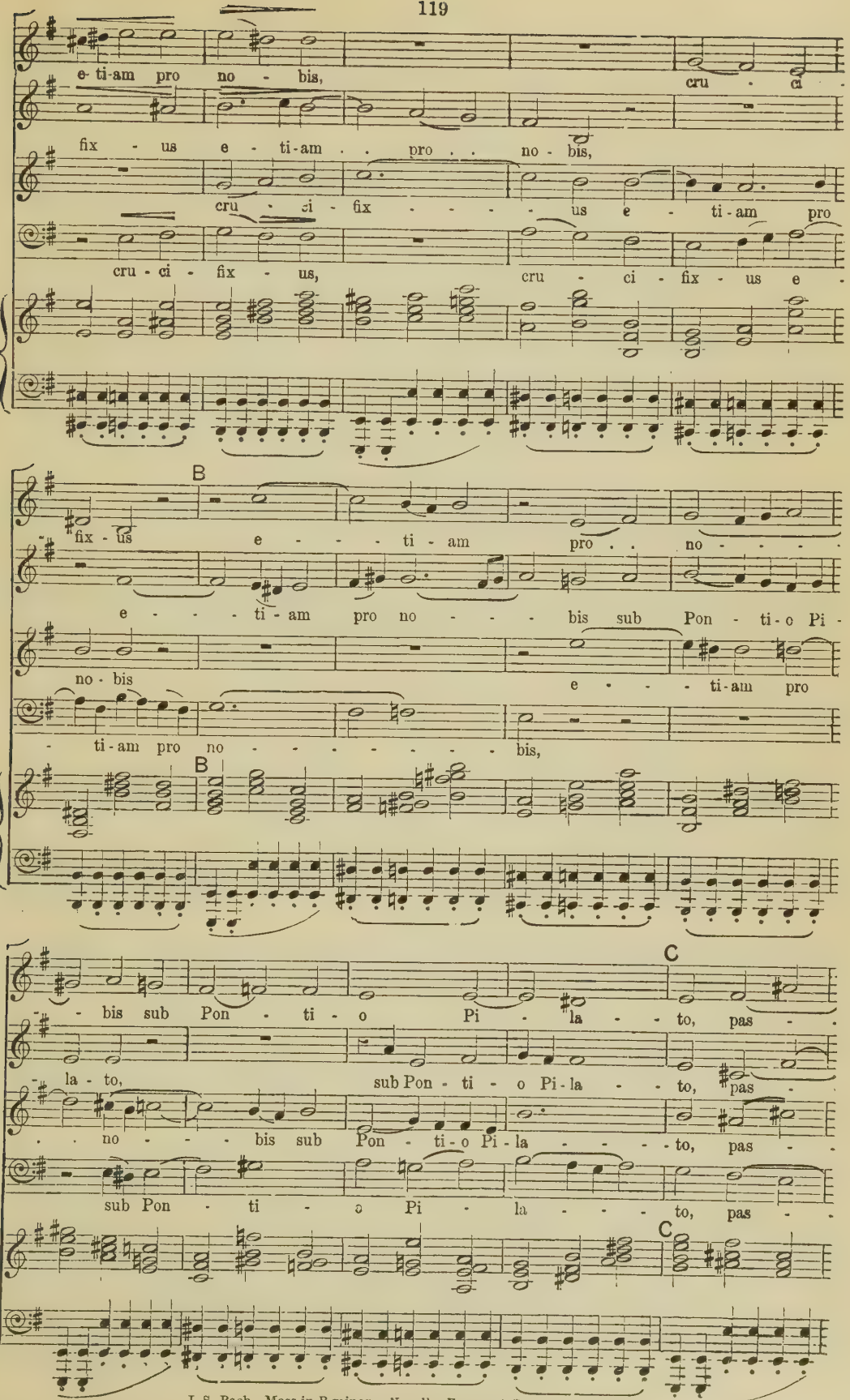

- ne, . . . ex Ma - ri - a . . Vir - gi - ne,
- ne, ex Ma - ri - a, Ma - ri - a Vir gi - ne,
Vir gi - ne, ex Ma - ri - a Vir - gi - ne,
Vir - gi - ne, ex Ma - ri - a Vir - gi - ne,
Vir - gi - ne, ex Ma - - ri - a Vir - gi - ne,

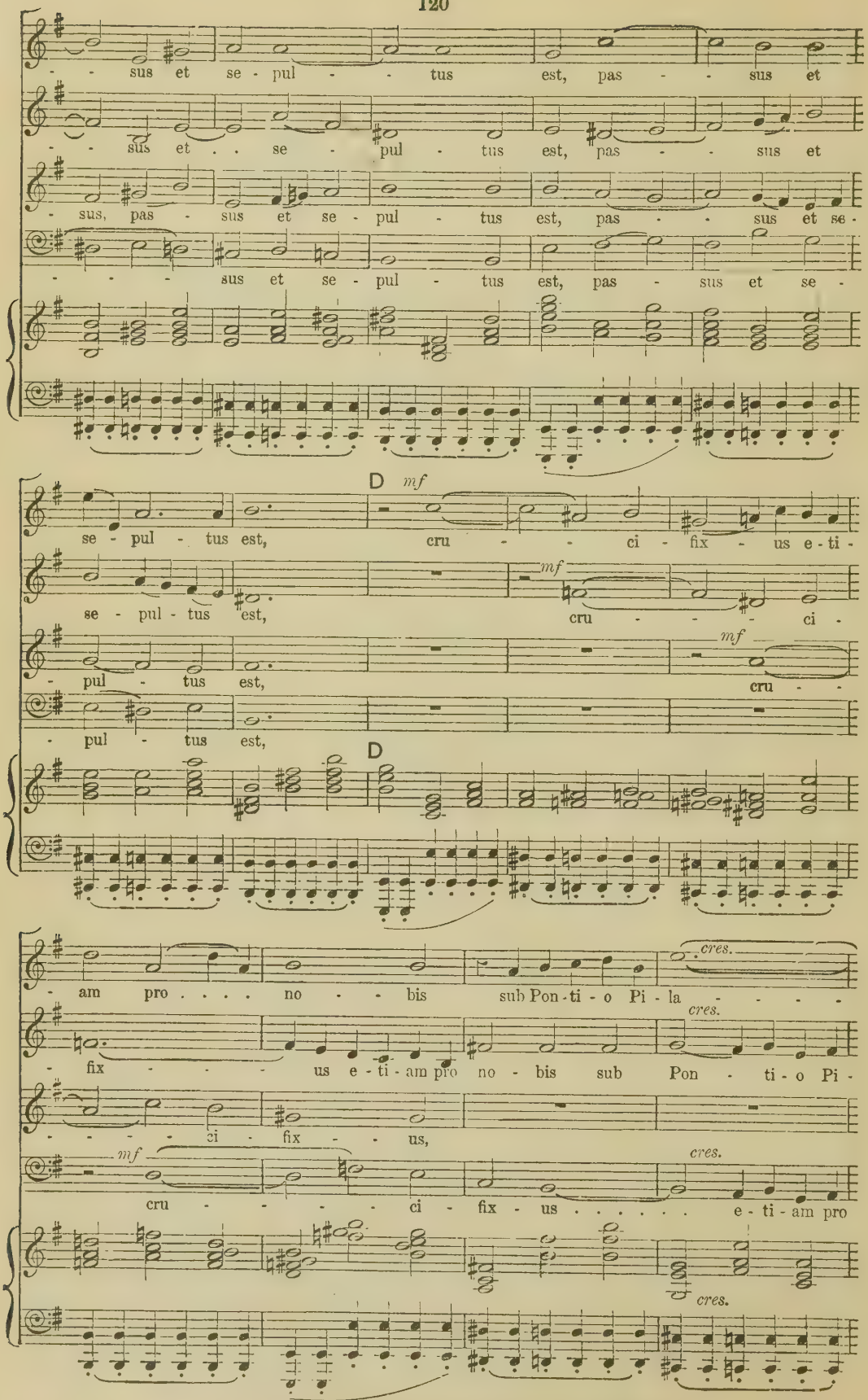

A
p
et in - car -
p
et in - car - na - - -
p
et in - car - na - tus est, in - car -
A
p
et in - car - na - - - - - tus est de Spi - - ri - tu
- na tus est, in - car - na - tus est de Spi - ri -
- - tus est, in - car - na - tus est de Spi - - ri - tu .
- na - tus est, in - car - na - tus est de Spi - ri -
p
et in - car - na - tus est de Spi - ri -

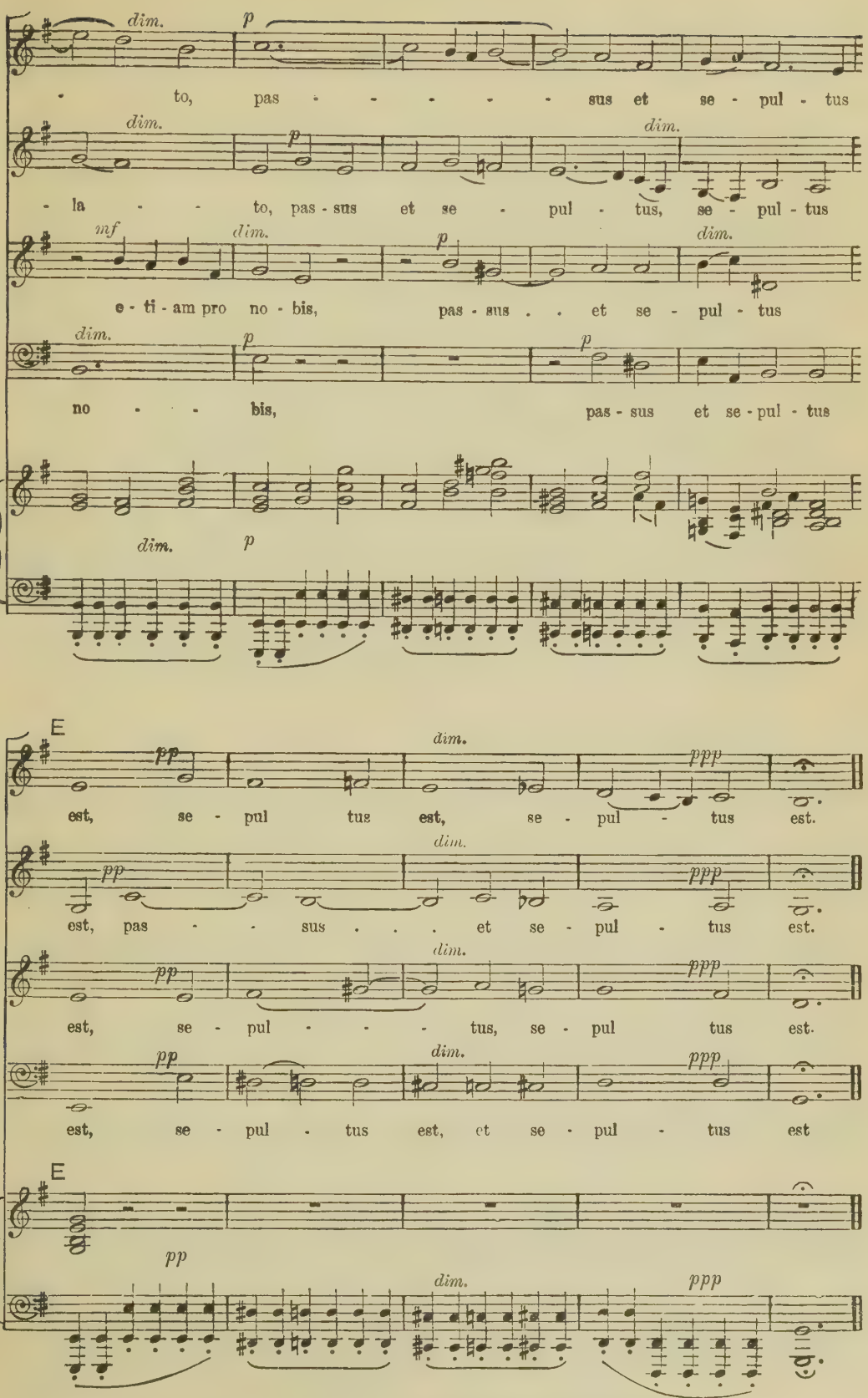

B
p
cres.
Sanc - - to ex Ma - ri - - a Vir - - -
- tu Sanc - to ex Ma - ri - - a Vir - gi - ne, ex Ma -
. . . Sanc - to ex Ma - ri - - a Vir - gi - ne, ex Ma -
- tu Sanc - to ex Ma - ri - - a Vir - - gi -
- tu Sanc - to ex Ma - ri - - a Vir - gi -
B
dim.
- - - - gi - ne, ex Ma - ri - - a Vir - gi - ne,
- ri - - - a, ex Ma - ri - - a Vir - gi - ne,
- ri - - - - - a, Ma - ri - a Vir - gi - ne,
- ne, ex Ma - ri - - a . . Vir - - gi - ne,
- ne, ex Ma - - ri - a Vir - - gi - ne,

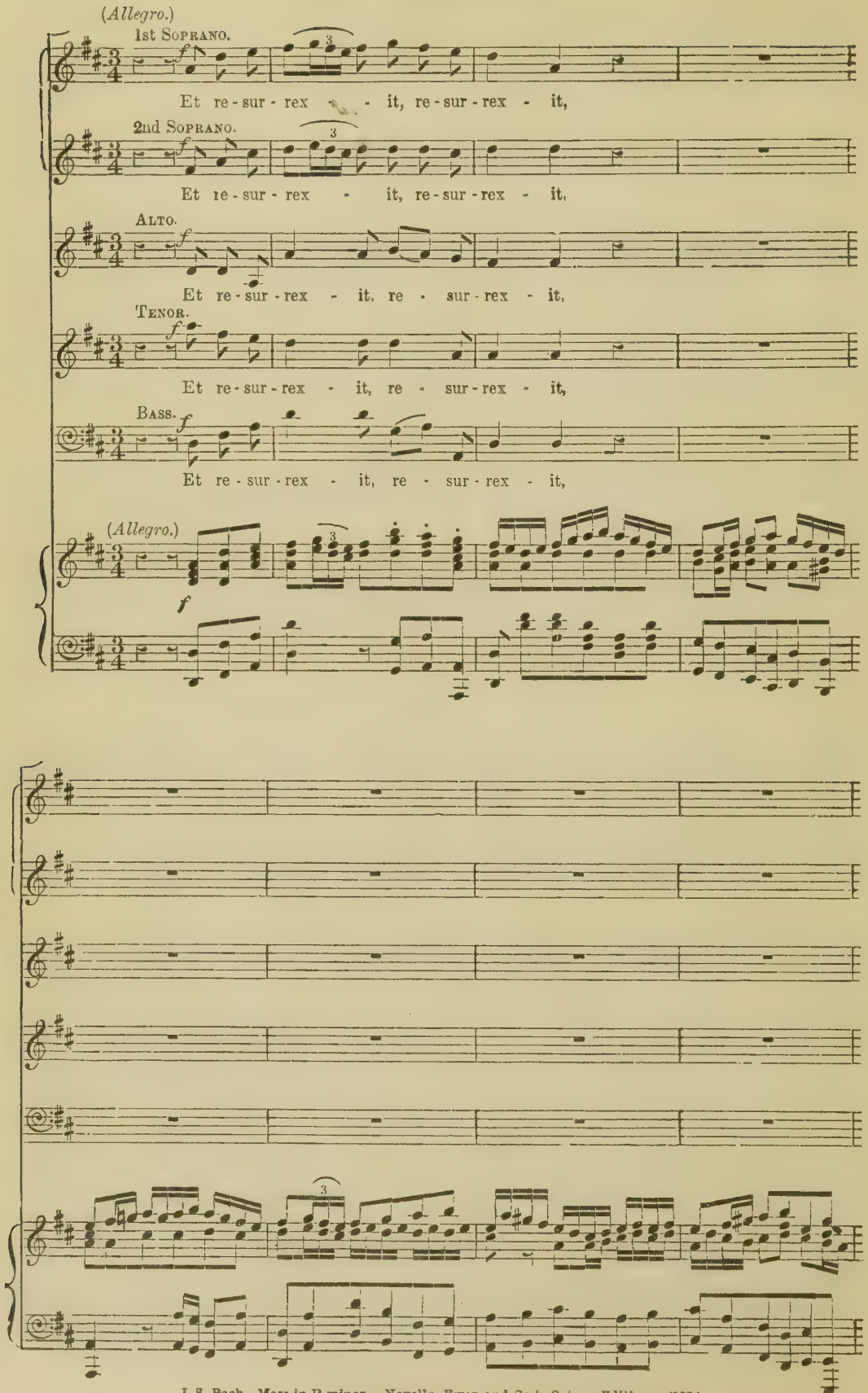

C
et ho - - mo fac - - tus est,
et ho - - mo fac - tus est,
et ho - - mo fac - - tus est,
et ho - - mo,
et ho - mo fac - - tus est. . .
C
et ho - mo fac - - - - - - tus est.
et ho - mo, ho - mo fac - - - tus est.
et ho - - mo, ho - - mo fac - - tus est.
ho - - - - - - - mo fac - tus est.
ho - - - - - - - mo fac - tus est.

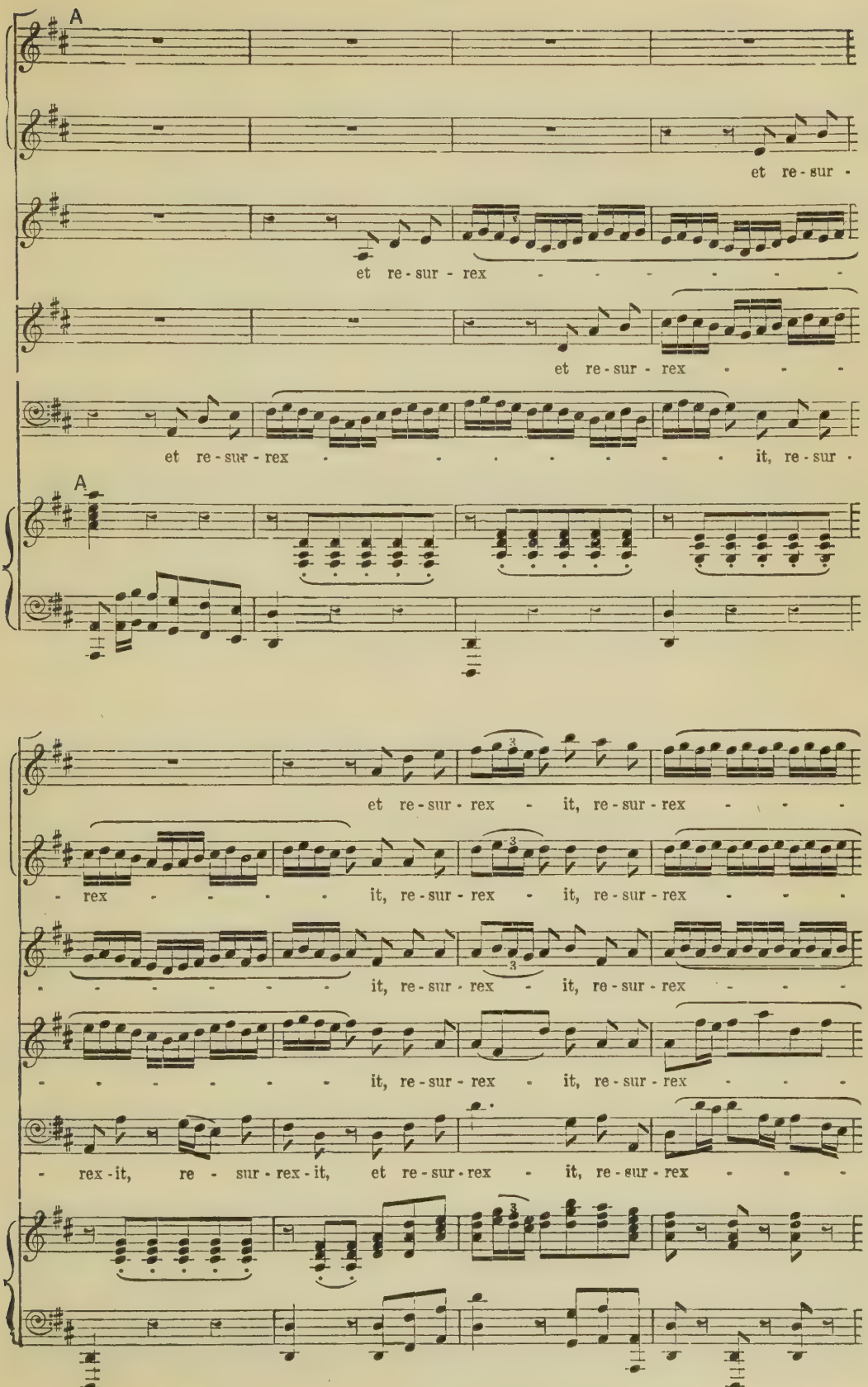

(Larghetto.)
pp
1st & 2nd SOPRANO.
pp
Cru - ci - fix - us,
ALTO.
pp
Cru - ci - fix - us,
TENOR.
pp
Cru - ci - fix - us, cru - ci -
BASS.
pp
Cru - ci - fix - us,
A
cru - ci - fix - us, cru - ci - fix - - us
cru - ci - fix - us, cru - ci -
- fix - us,
cru - ci - fix - us,
A

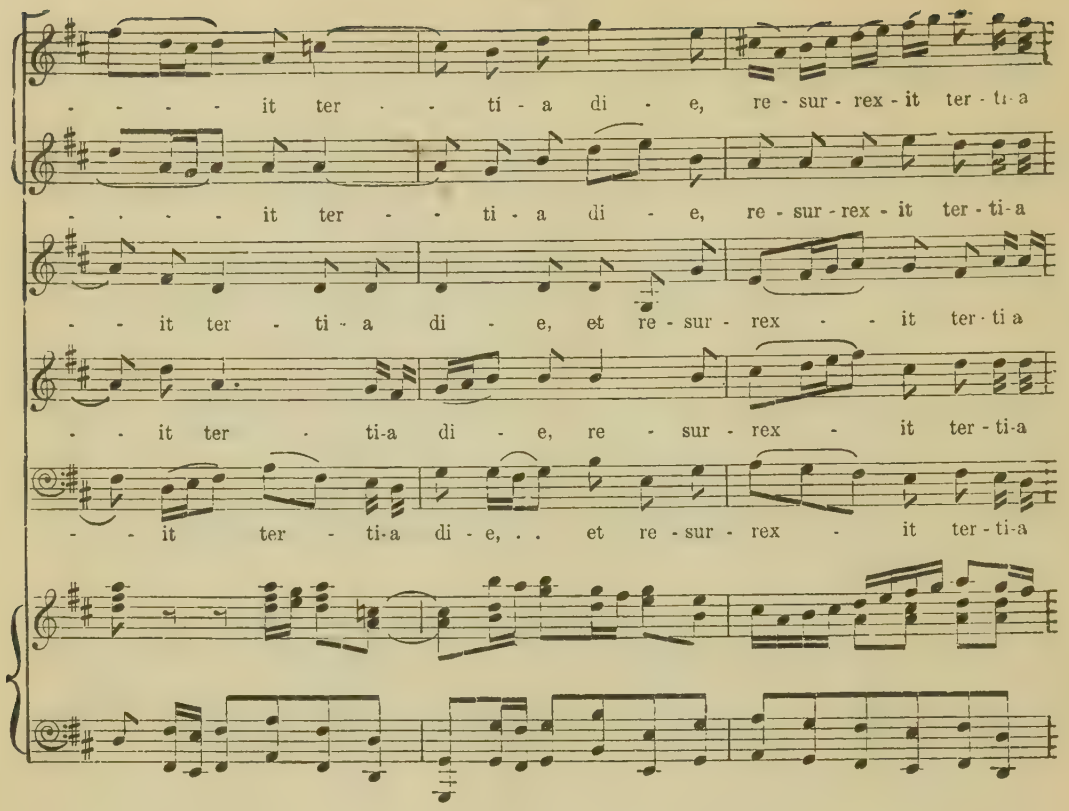

e-ti-am pro no - bis,
cru - ci -
fix - us e - ti-am . . pro . . no - bis,
cru - ci - fix - - - - - us e - ti-am pro
cru - ci - fix - us,
cru - ci - fix - us e -
B
fix - us e - - - - ti - am pro . . no - - - -
e - - - - ti - am pro no - - - - bis sub Pon - ti - o Pi -
no - bis
e - - - - ti-am pro
- ti-am pro no - - - - - - - - bis,
B
C
- bis sub Pon - ti - o Pi - la - - to, pas - -
la - to, sub Pon - ti - o Pi - la - - to, pas -
. . no - - - - bis sub Pon - ti - o Pi - la - - - - to, pas - -
sub Pon - ti - o Pi - la - - - - to, pas - -
C

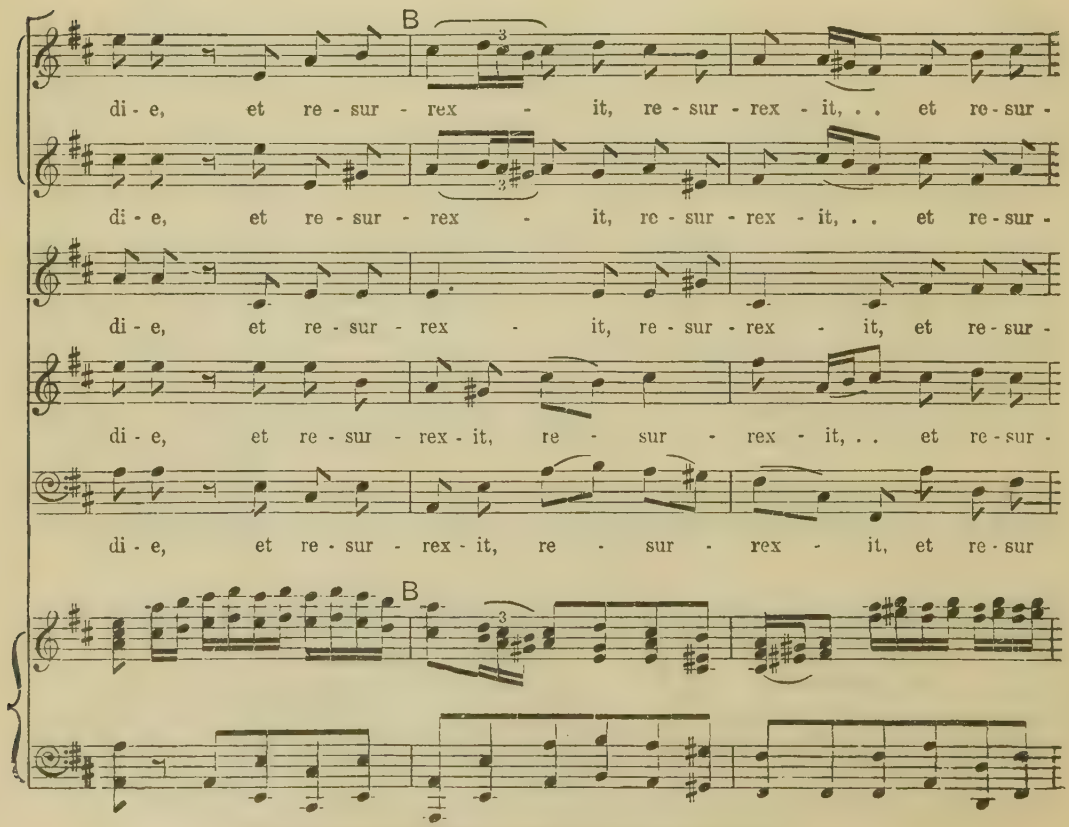

sus et se - pul - - tus est, pas - - sus et
sus et . . se - pul - tus est, pas - - sus et
sus, pas - sus et se - pul - tus est, pas - - sus et se -
sus et se - pul - tus est, pas - sus et se -
D
mf
se - pul - tus est, cru - - ci - fix - us e - ti -
se - pul - tus est, cru - - - ci -
pul - tus est, cru - -
pul - tus est,
D
cres.
am pro . . . . no - - bis sub Pon - ti - o Pi - la - - - -
fix - - - - us e - ti - am pro no - bis sub Pon - ti - o Pi -
- - - - ci - fix - - us,
mf
cru - - - - ci - fix - us . . . . . e - ti - am pro

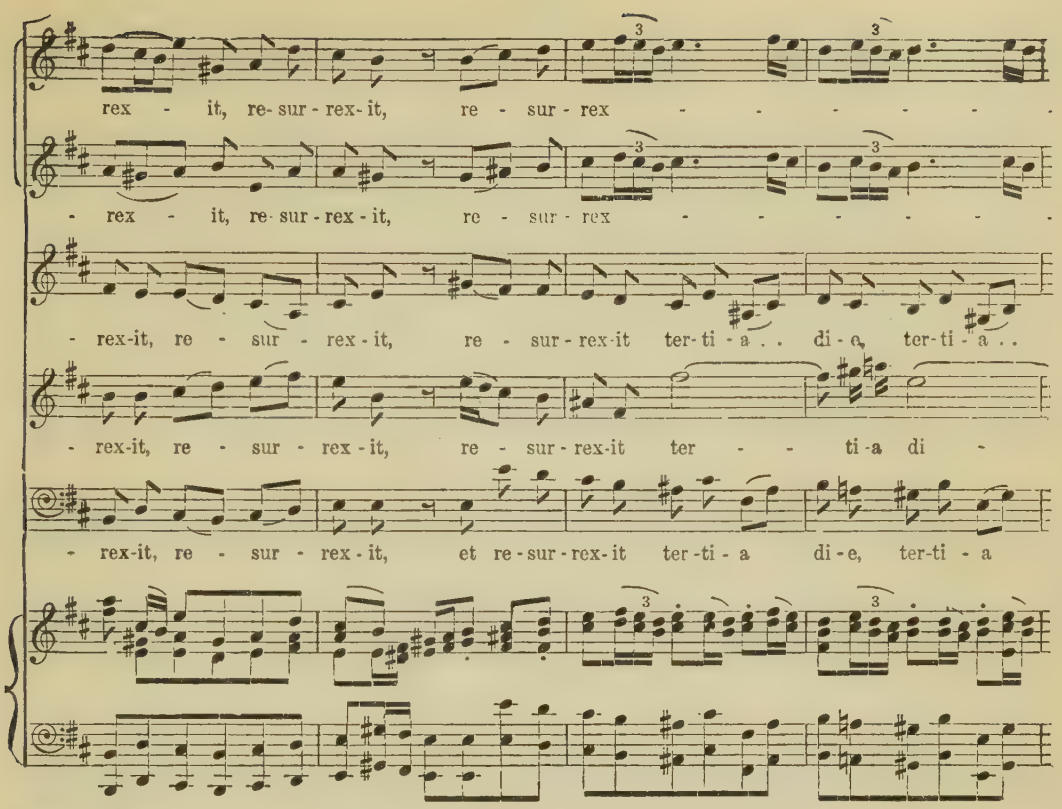
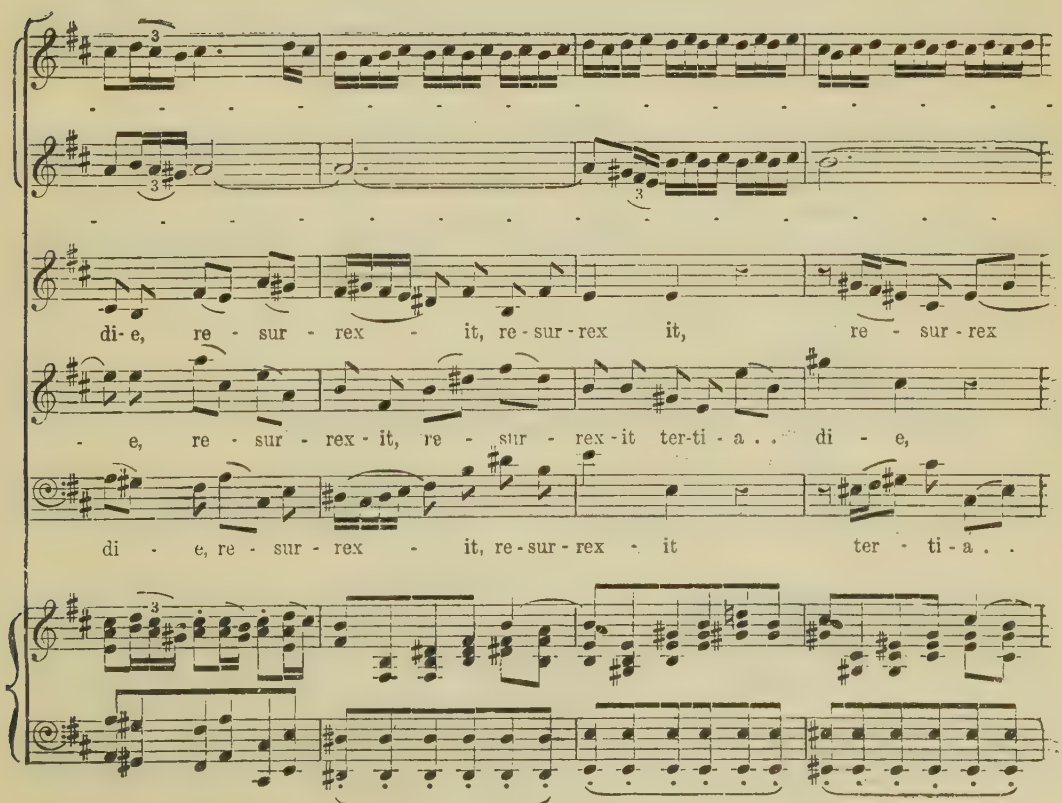

dim.
p
to, pas - - - - - sus et se - pul - tus
dim.
p
dim.
la - - to, pas - sus et se - pul - tus, se - pul - tus
mf
dim.
p
dim.
e - ti - am pro no - bis, pas - sus . . et se - pul - tus
dim.
p
p
no - - - bis, pas - sus et se - pul - tus
dim.
p
E
pp
dim.
ppp
est, se - pul tus est, se - pul - tus est.
pp
dim.
ppp
est, pas - - sus . . . et se - pul - tus est.
pp
dim.
ppp
est, se - pul - - - tus, se - pul tus est.
pp
dim.
ppp
est, se - pul - tus est, et se - pul - tus est
E
pp
dim.
ppp

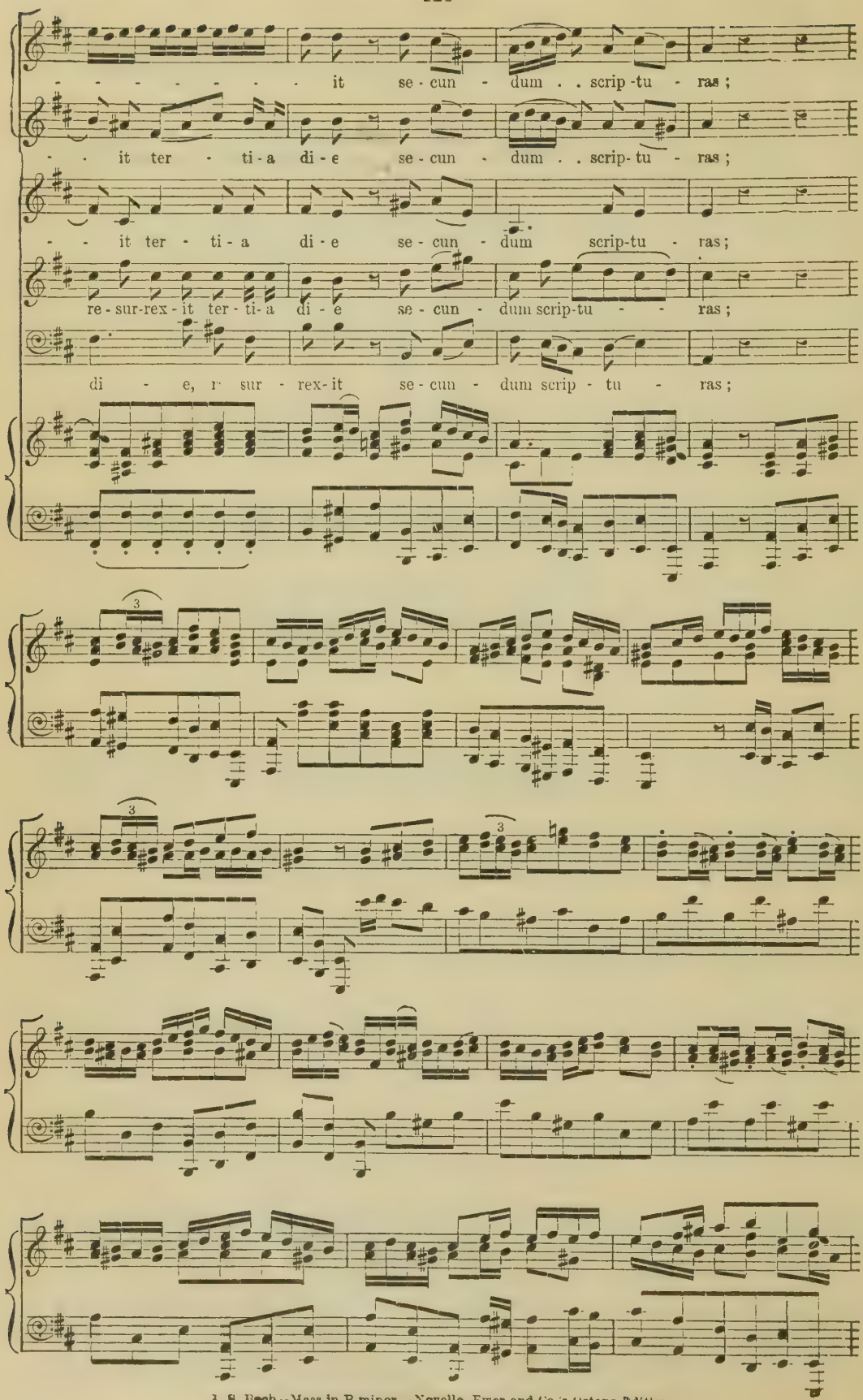

(Allegro.)
1st SOPRANO.
Et re-sur-rex - it, re-sur-rex - it,
2nd SOPRANO.
Et re-sur-rex - it, re-sur-rex - it,
ALTO.
Et re-sur-rex - it, re - sur-rex - it,
TENOR.
Et re-sur-rex - it, re - sur-rex - it,
BASS.
Et re-sur-rex - it, re - sur-rex - it,
(Allegro.)

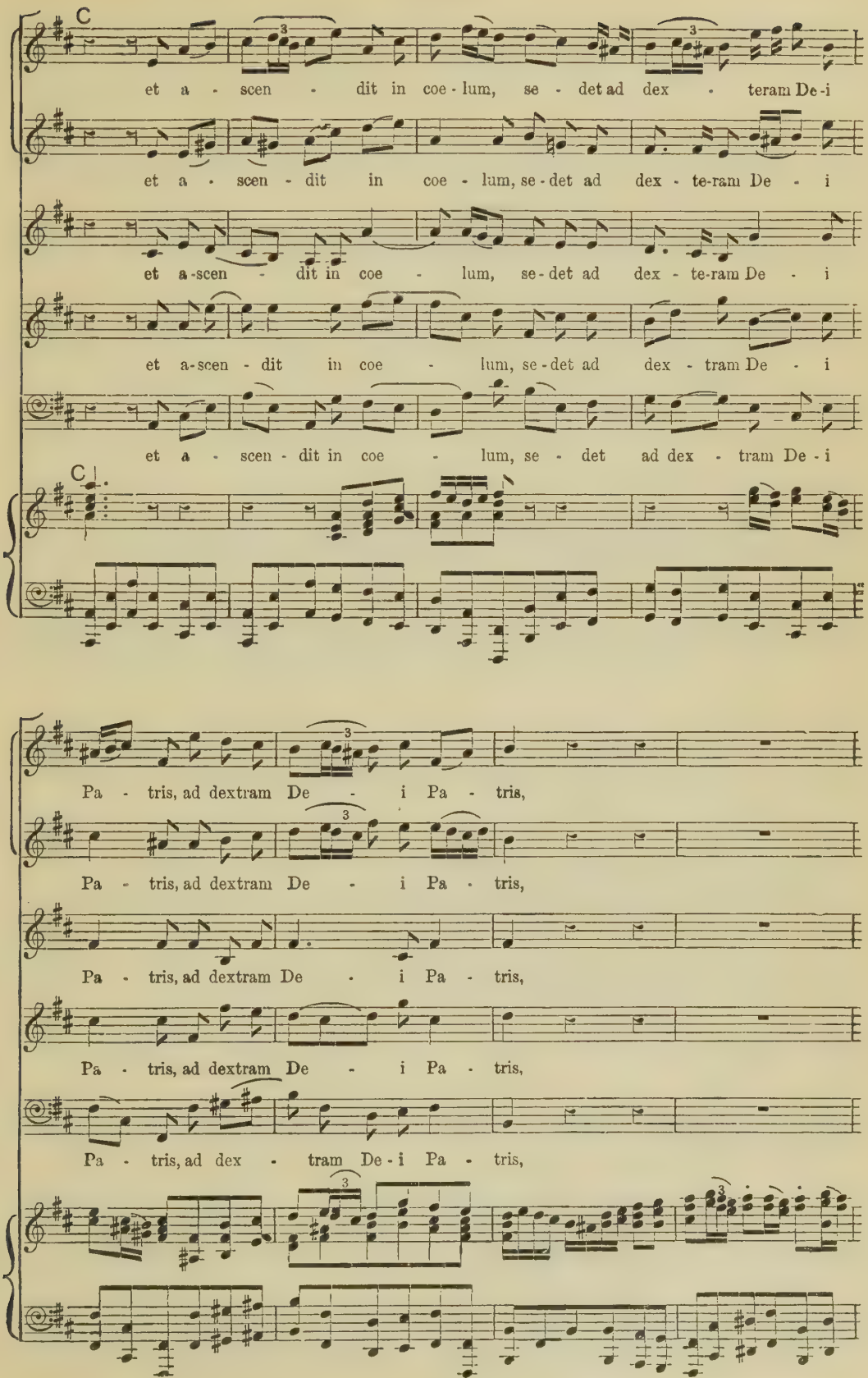

A
et re-sur-
et re-sur-rex
et re-sur-rex
et re-sur-rex
it, re-sur-
A
et re-sur-rex - it, re-sur-rex
-rex
it, re-sur-rex - it, re-sur-rex
it, re-sur-rex - it, re-sur-rex
it, re-sur-rex - it, re-sur-rex
-rex-it, re-sur-rex-it, et re-sur-rex - it, re-sur-rex

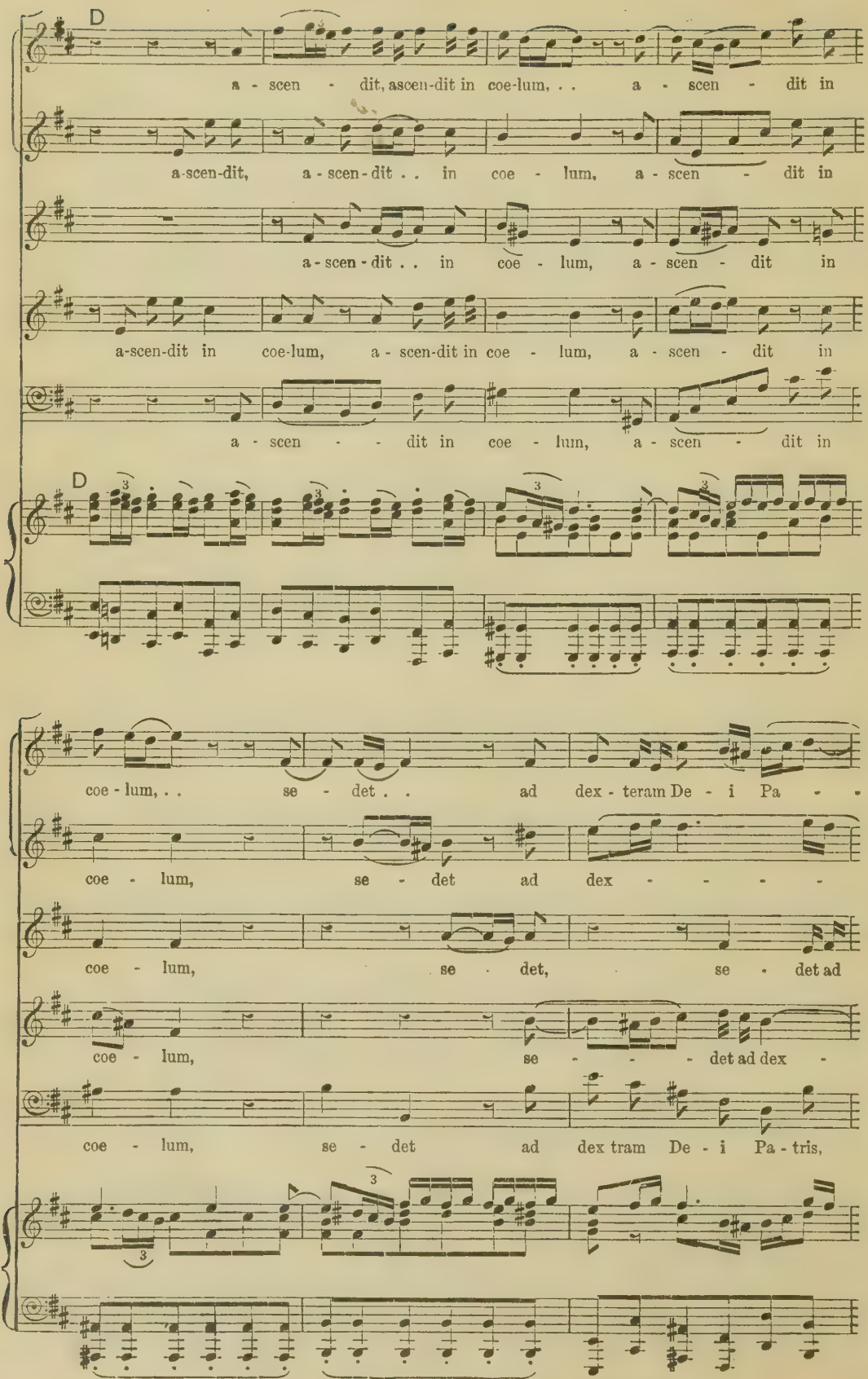

- - - - it ter - - ti - a di - e, re - sur - rex - it ter - ti - a
- - - - it ter - - ti - a di - e, re - sur - rex - it ter - ti - a
- - it ter - ti - a di - e, et re - sur - rex - - it ter - ti a
- - it ter - ti-a di - e, re - sur - rex - it ter - ti-a
- - it ter - ti-a di - e, . . et re - sur - rex - it ter - ti-a

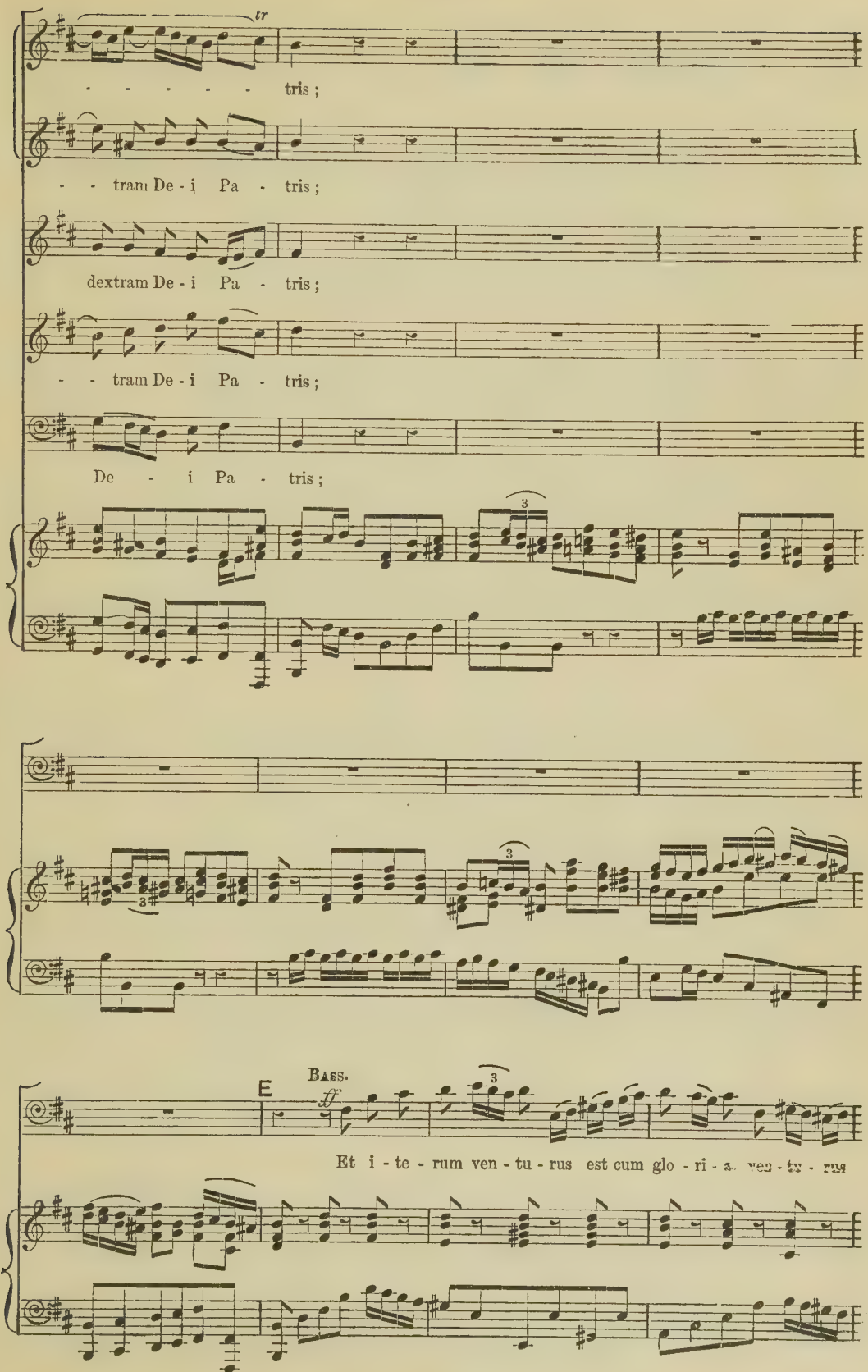

B
di - e, et re - sur - rex - it, re - sur - rex - it, . . et re - sur -
di - e, et re - sur - rex - it, re - sur - rex - it, . . et re - sur -
di - e, et re - sur - rex - it, re - sur - rex - it, et re - sur -
di - e, et re - sur - rex - it, re - sur - rex - it, . . et re - sur -
di - e, et re - sur - rex - it, re - sur - rex - it, et re - sur
B

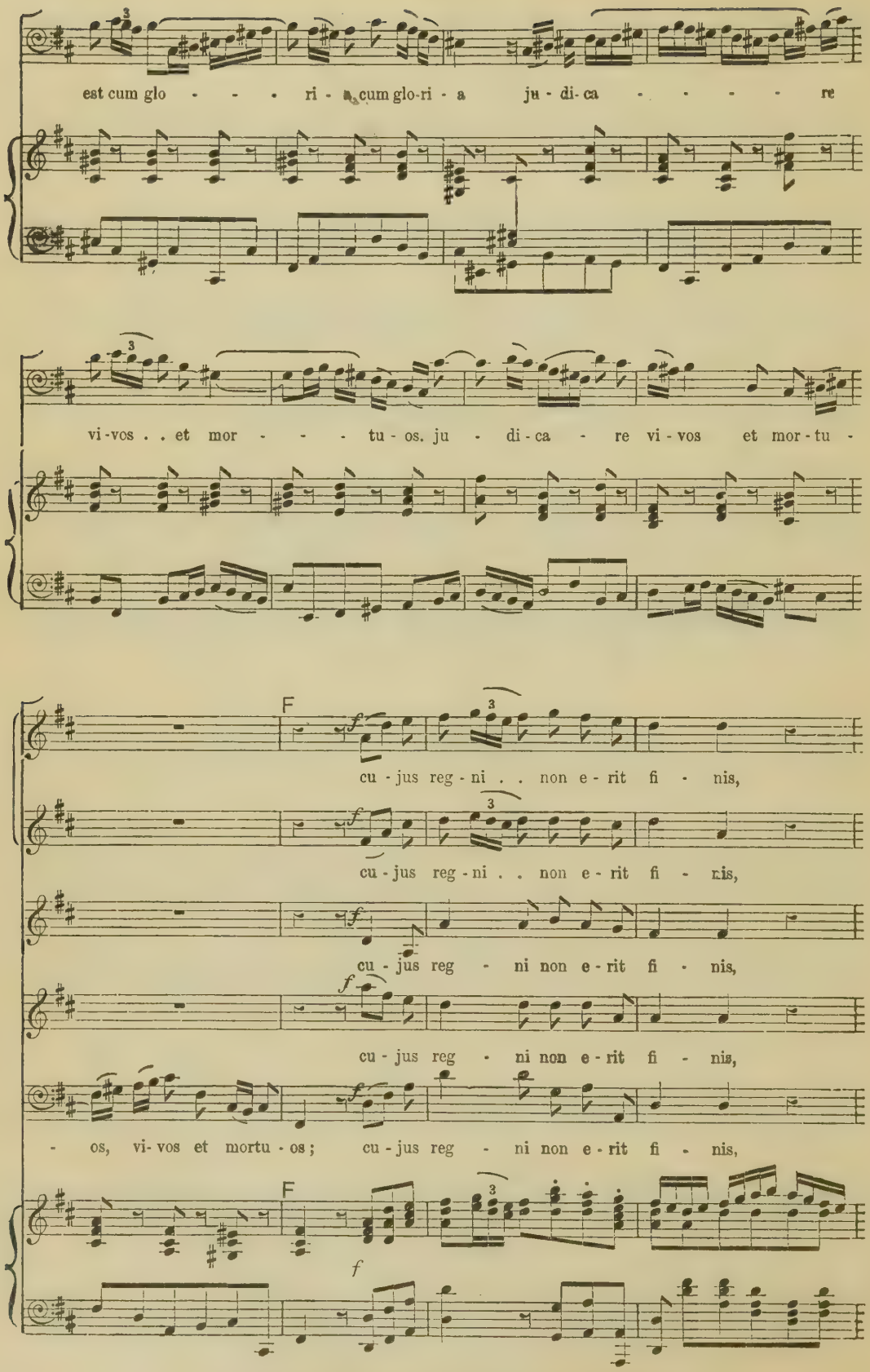

rex - it, re- sur - rex- it, re - sur - rex
- rex - it, re- sur - rex - it, re - sur - rex
- rex-it, re - sur - rex - it, re - sur - rex-it ter-ti - a . . di - e, ter-ti - a . .
- rex-it, re - sur - rex - it, re - sur - rex-it ter - - ti-a di -
- rex-it, re - sur - rex - it, et re - sur - rex-it ter-ti - a di - e, ter-ti - a

di- e, re - sur - rex - it, re - sur - rex it, re - sur - rex
- e, re - sur - rex - it, re - sur - rex - it ter-ti - a . . di - e,
di - e, re - sur - rex - it, re - sur - rex - it ter - ti - a . .

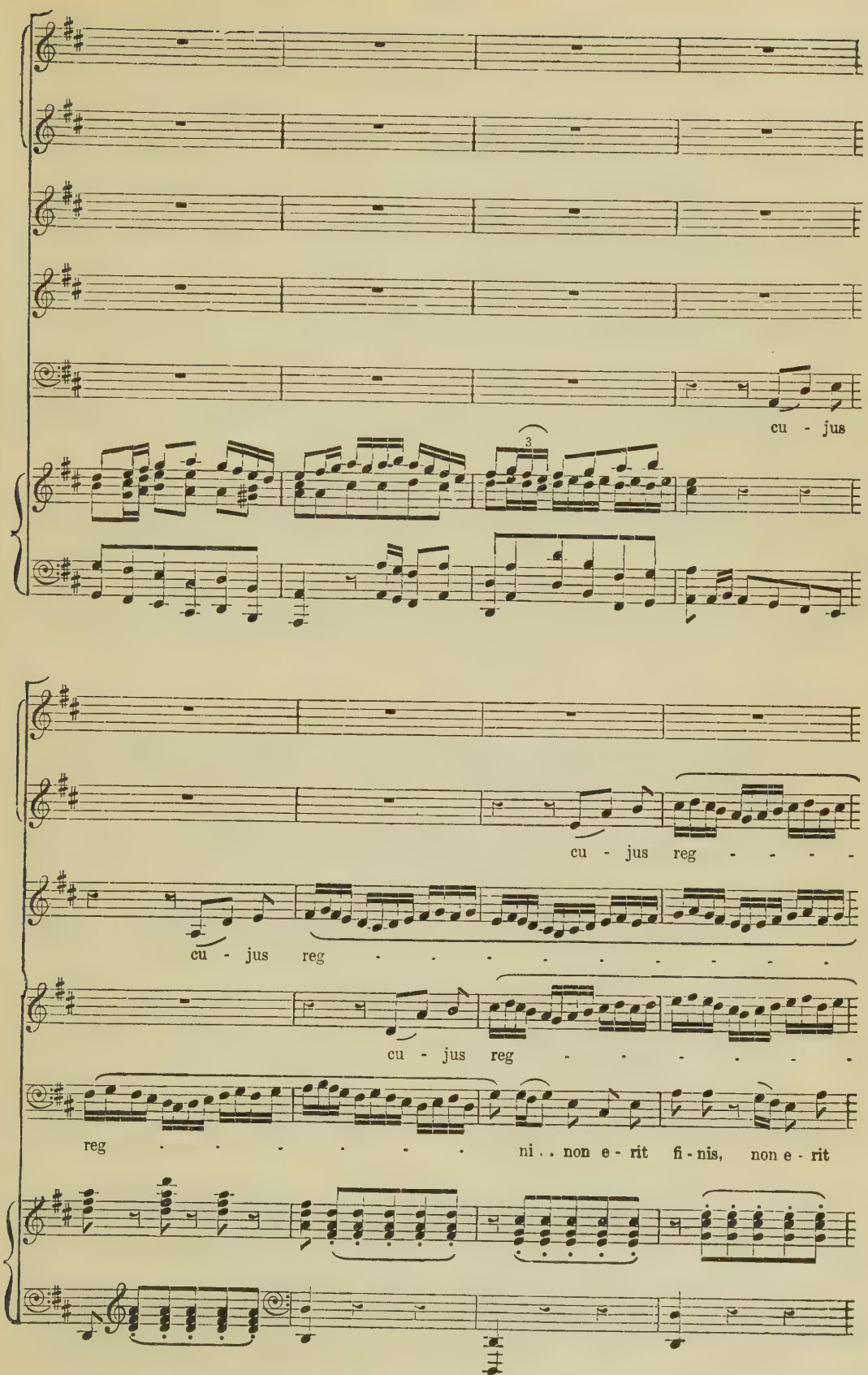

- - - - - - - - it se - cun - dum . . scrip - tu - ras ;
- - it ter - ti - a di - e se - cun - dum . . scrip - tu - ras ;
- - - it ter - ti - a di - e se - cun - dum scrip - tu - ras ;
re - sur - rex - it ter - ti - a di - e se - cun - dum scrip - tu - - - ras ;
di - - e, r sur - rex - it se - cun - dum scrip - tu - ras ;

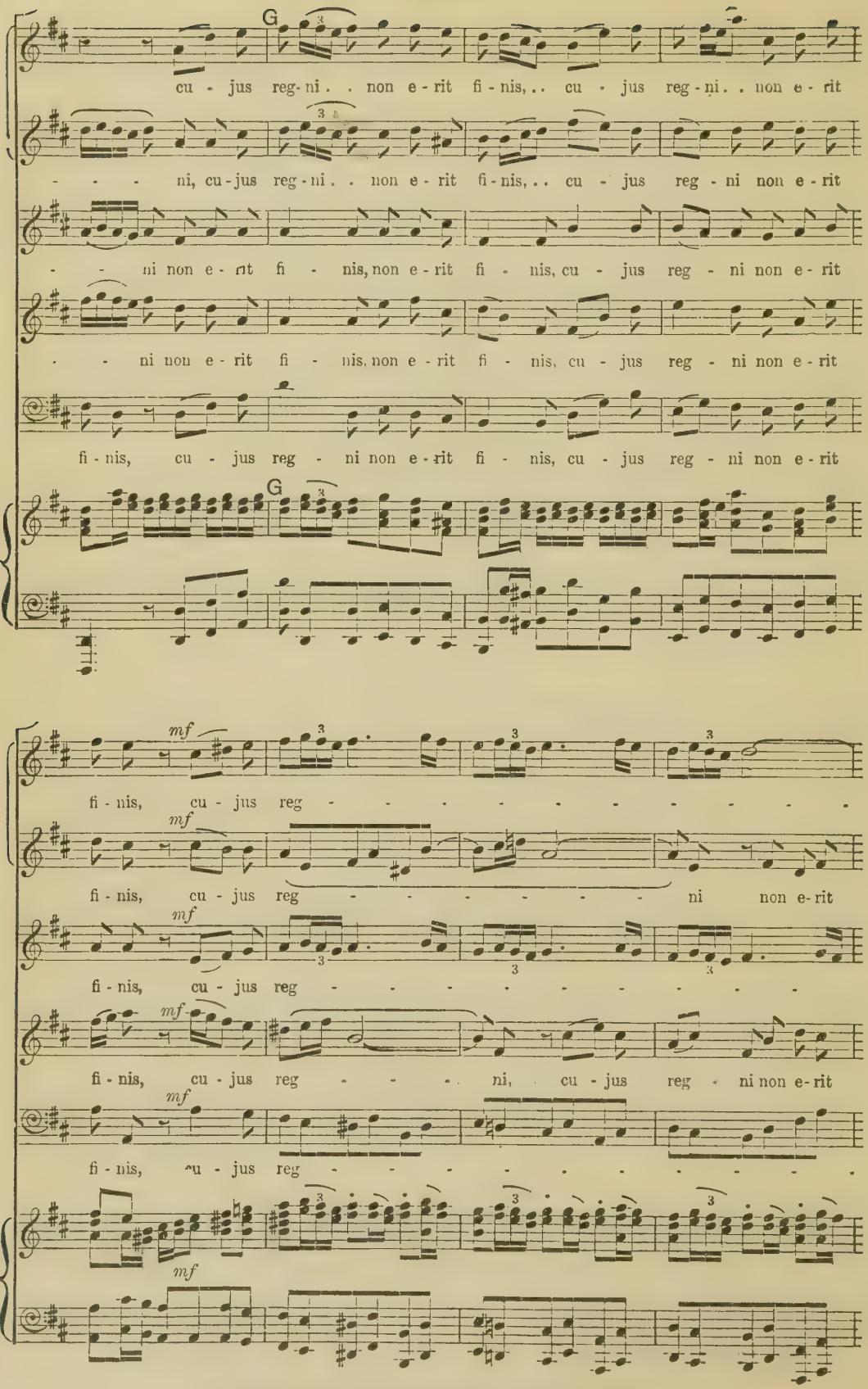

C
et a - scen - dit in coe - lum, se - det ad dex - teram De - i
et a - scen - dit in coe - lum, se - det ad dex - te-ram De - i
et a-scen - dit in coe - lum, se - det ad dex - te-ram De - i
et a-scen - dit in coe - lum, se - det ad dex - tram De - i
et a - scen - dit in coe - lum, se - det ad dex - tram De - i
C
Pa - tris, ad dextram De - i Pa - tris,
Pa - tris, ad dextram De - i Pa - tris,
Pa - tris, ad dextram De - i Pa - tris,
Pa - tris, ad dextram De - i Pa - tris,
Pa - tris, ad dex - tram De - i Pa - tris,

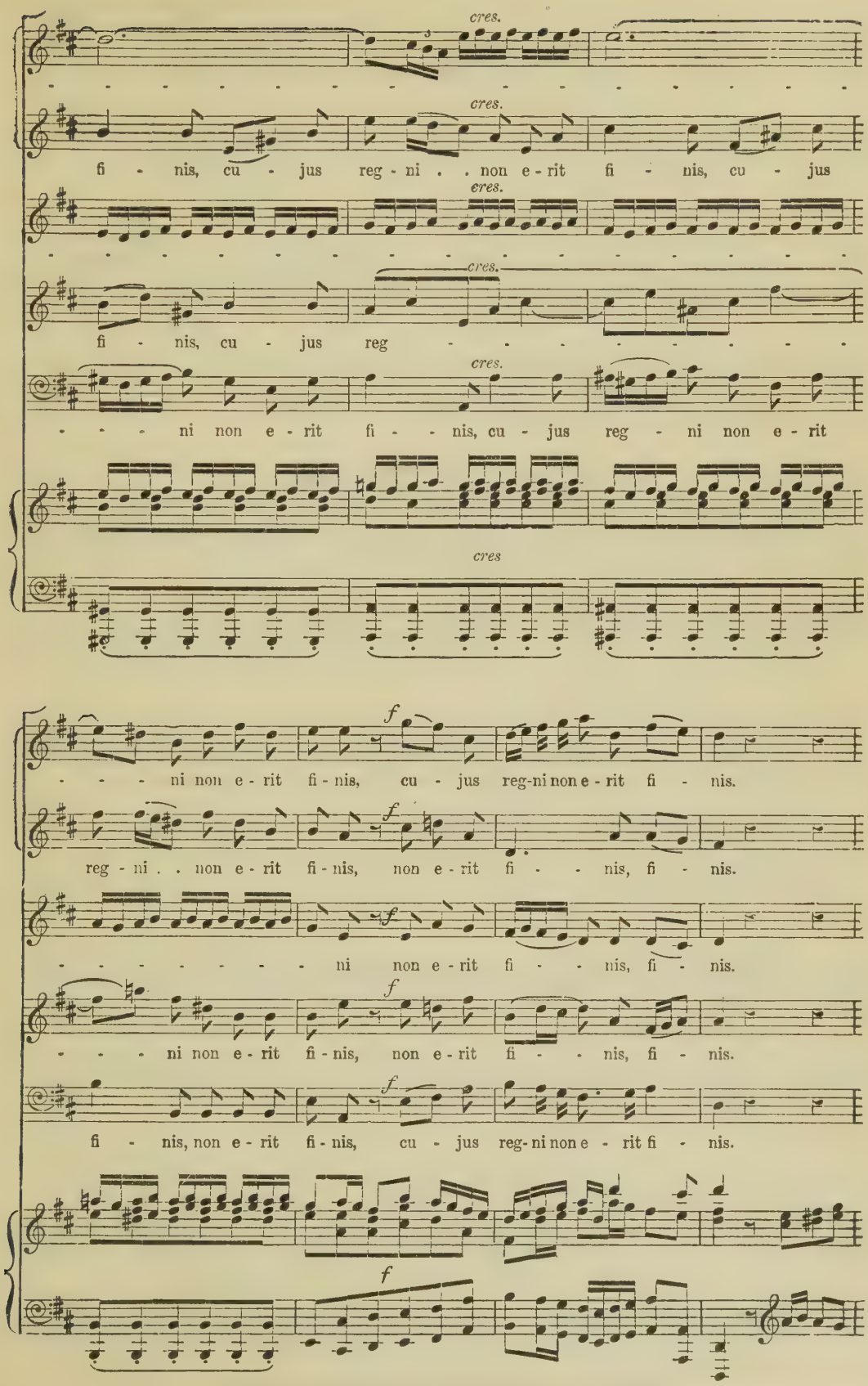

D
a - scen - dit, ascen-dit in coe-lum, . . a - scen - dit in
a-scen-dit, a - scen-dit . . in coe - lum, a - scen - dit in
a - scen - dit . . in coe - lum, a - scen - dit in
a-scen-dit in coe-lum, a - scen-dit in coe - lum, a - scen - dit in
a - scen - - dit in coe - lum, a - scen - dit in
D
coe - lum, . . se - det . . ad dex - teram De - i Pa - -
coe - lum, se - det ad dex - - - - -
coe - lum, se - det, se - det ad
coe - lum, se - - - - det ad dex -
coe - lum, se - det ad dex tram De - i Pa - tris,

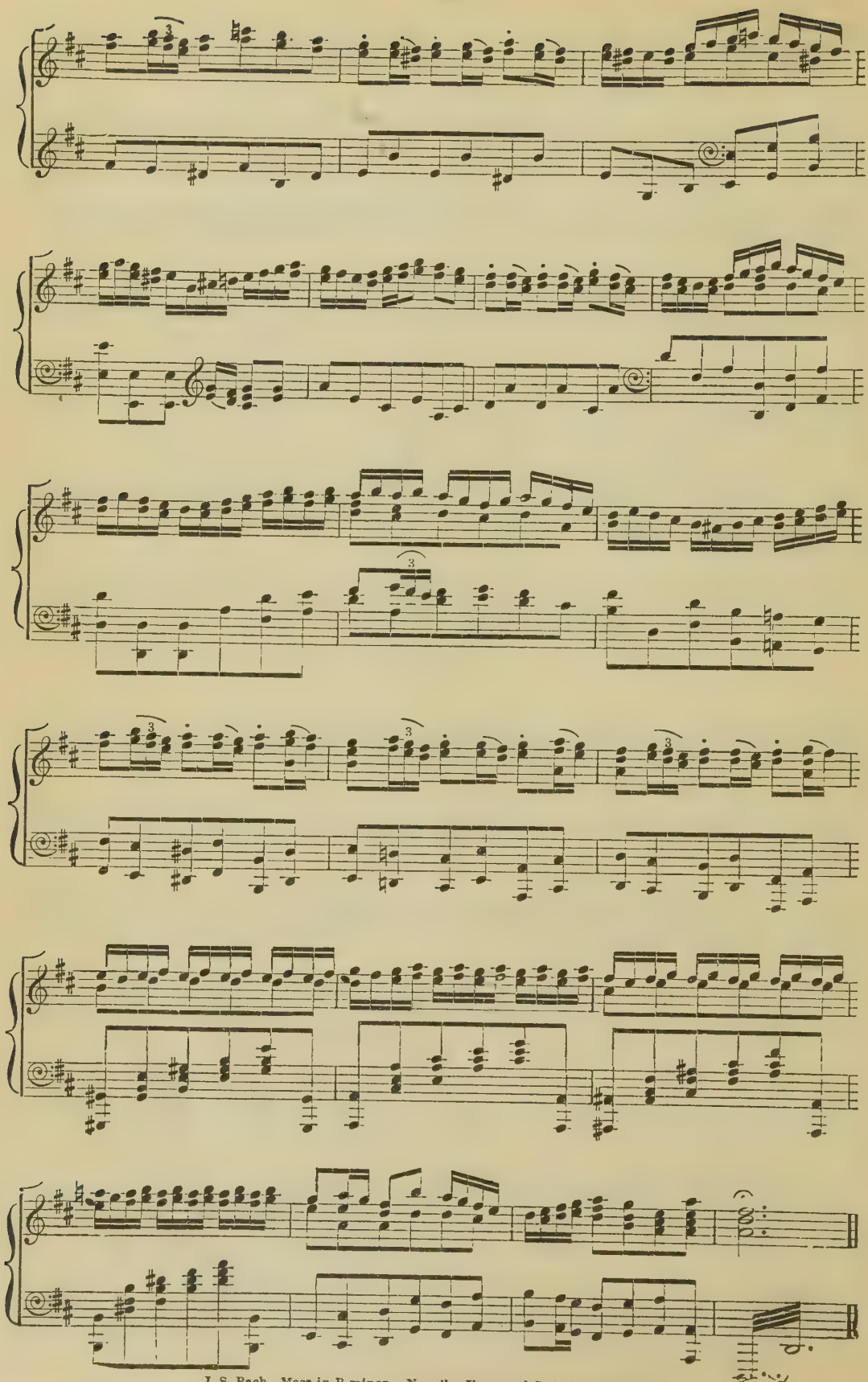

tr
- - - - - - tris ;
- - tram De - i Pa - tris ;
dextram De - i Pa - tris ;
- - tram De - i Pa - tris ;
De - i Pa - tris ;
3
3
3
E
Bass.
ff
3
Et i - te - rum ven - tu - rus est cum glo - ri - a ven - tu - rus

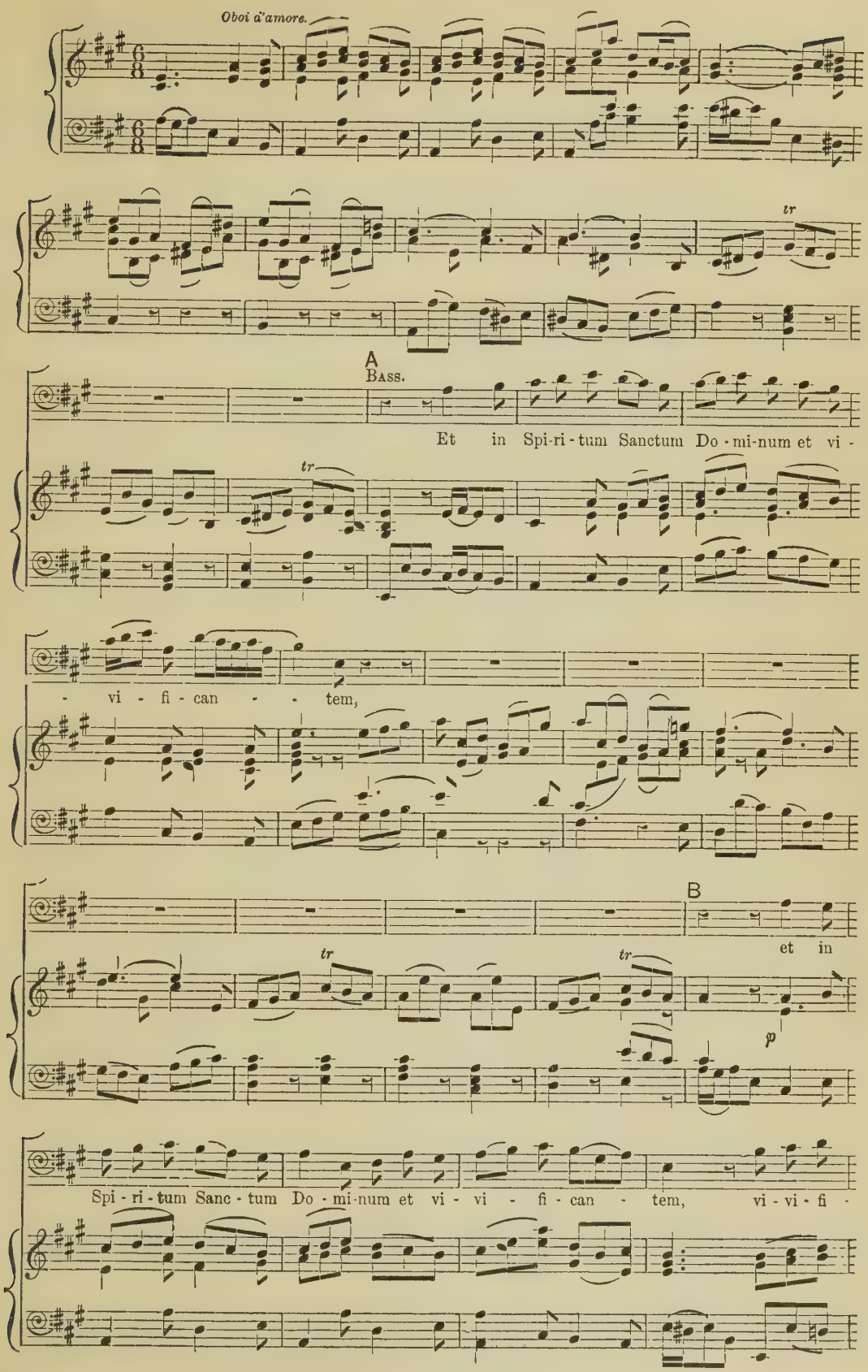

est cum glo - - - ri - a, cum glo-ri - a ju - di-ca - - - - - re
vi-vos . . et mor - - - - tu - os. ju - di-ca - re vi - vos et mor - tu -
F
cu - jus reg - ni . . non e - rit fi - nis,
cu - jus reg - ni . . non e - rit fi - nis,
cu - jus reg - ni non e - rit fi - nis,
cu - jus reg - ni non e - rit fi - nis,
- os, vi- vos et mortu - os; cu - jus reg - ni non e - rit fi - nis,
F

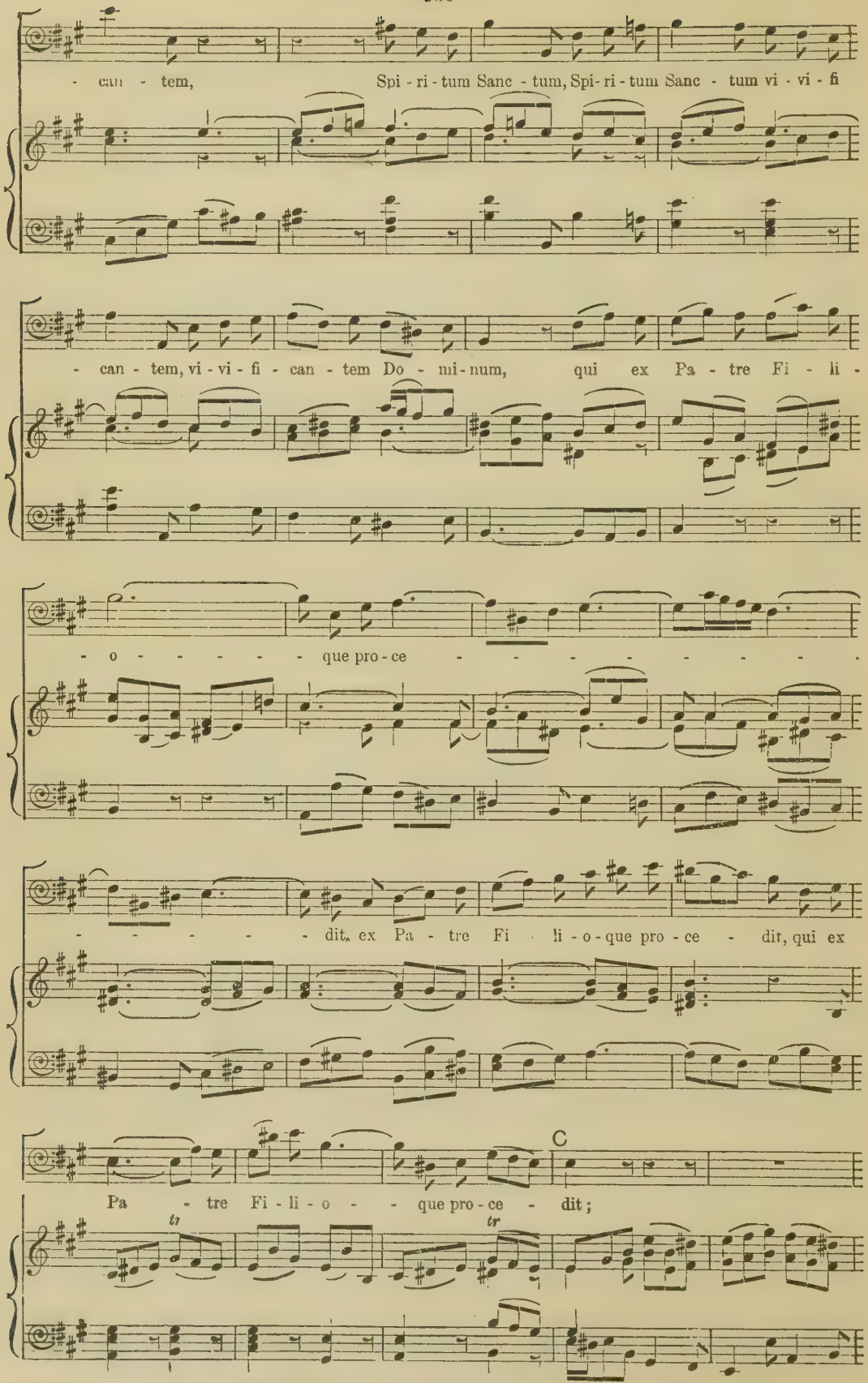

cu - jus
3
cu - jus reg - - - - -
cu - jus reg - - - - - - - - - -
cu - jus reg - - - - - - -
reg - - - - - - - ni . . non e - rit fi - nis, non e - rit

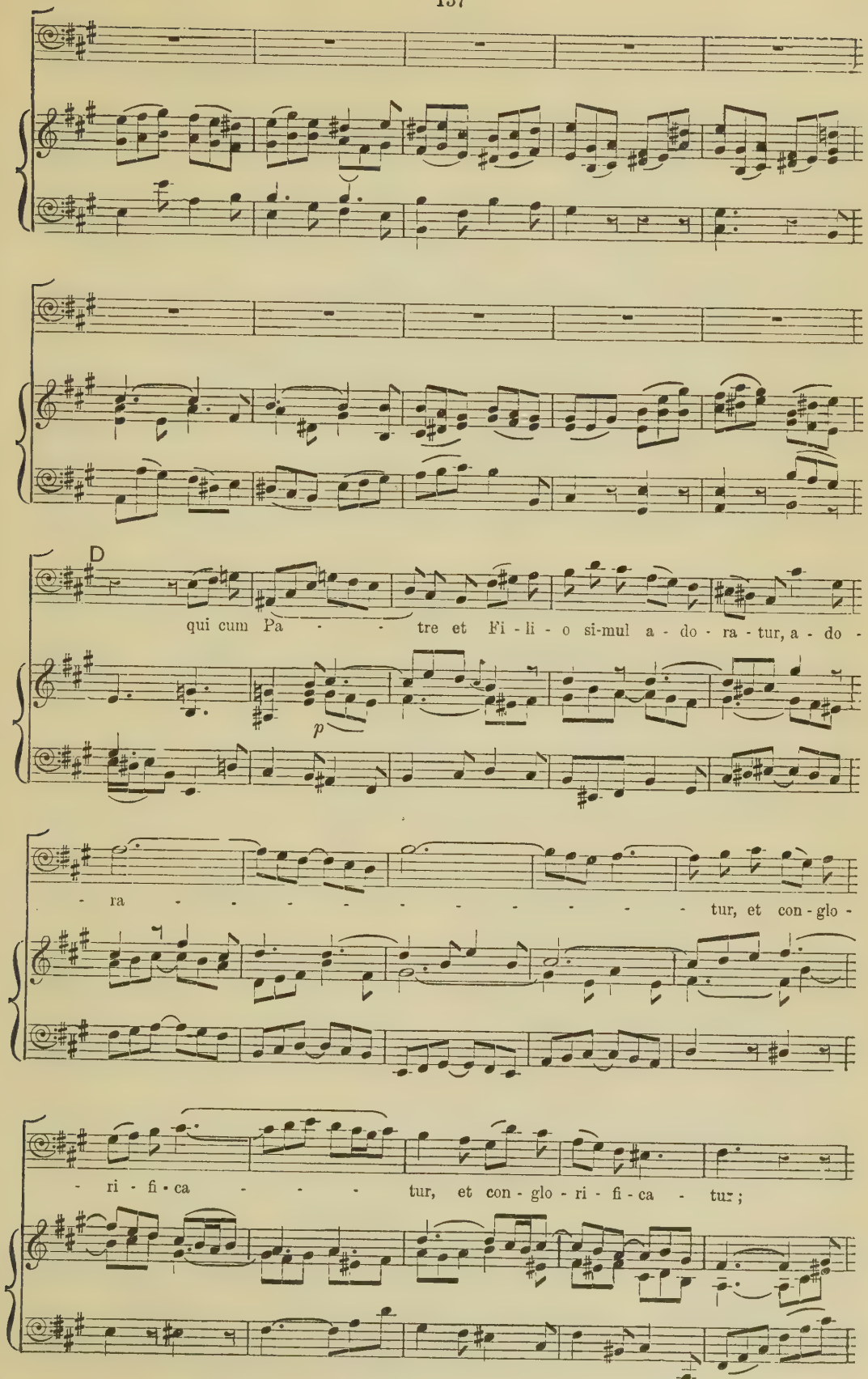

G
cu - jus reg-ni . . non e - rit fi - nis, . . cu - jus reg - ni . . non e - rit
- - - ni, cu - jus reg - ni . . non e - rit fi - nis, . . cu - jus reg - ni non e - rit
- - ni non e - rit fi - nis, non e - rit fi - nis, cu - jus reg - ni non e - rit
- - ni non e - rit fi - nis, non e - rit fi - nis, cu - jus reg - ni non e - rit
fi - nis, cu - jus reg - ni non e - rit fi - nis, cu - jus reg - ni non e - rit
G
mf
fi - nis, cu - jus reg - - - - - - - - - - -
mf
fi - nis, cu - jus reg - - - - - - - ni non e - rit
mf
fi - nis, cu - jus reg - - - - - - - - - - -
mf
fi - nis, cu - jus reg - - - - - ni, cu - jus reg - ni non e - rit
mf
fi - nis, cu - jus reg - - - - - - - - - - -
mf

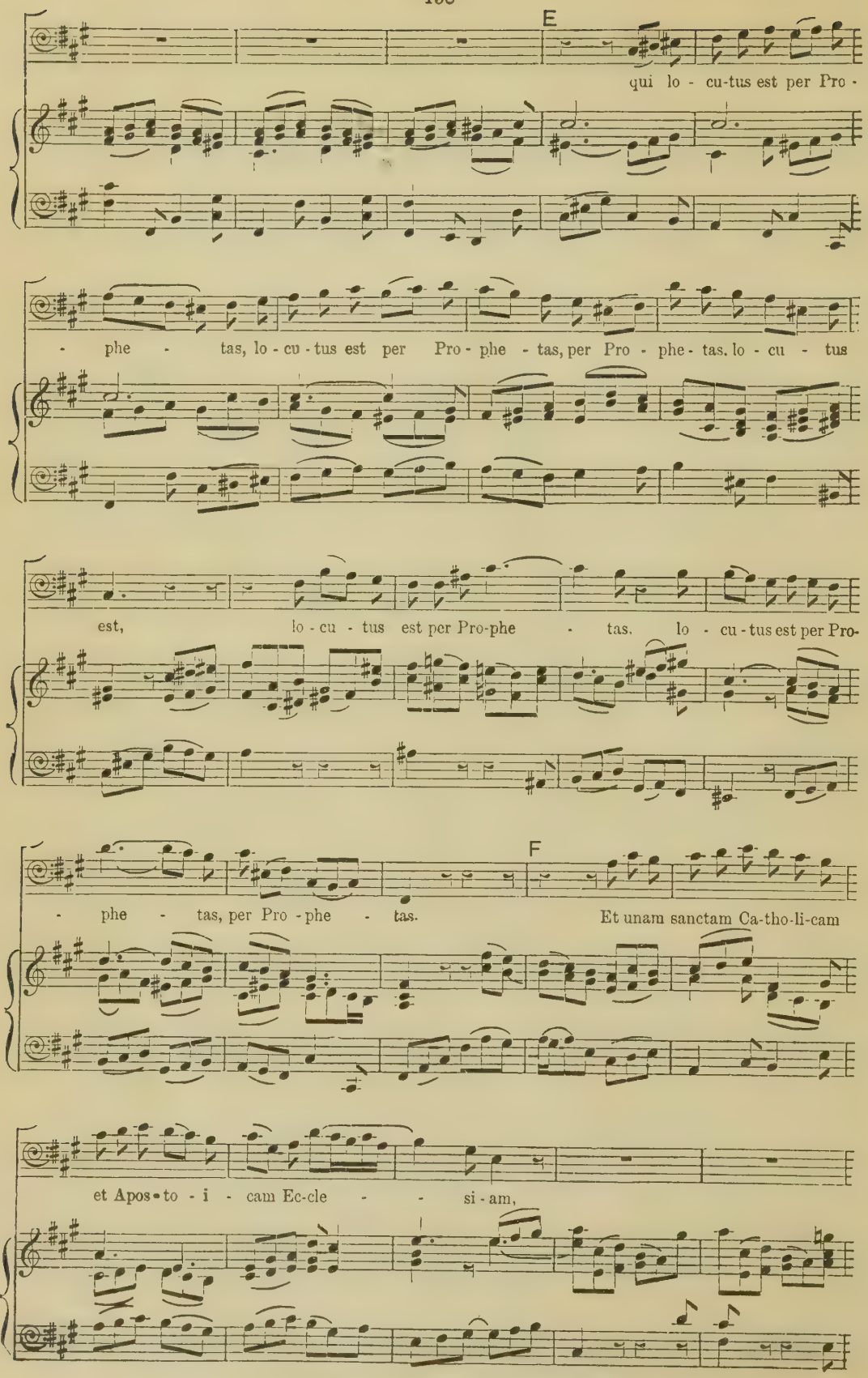

cres.
fi - nis, cu - jus reg - ni . . non e - rit fi - nis, cu - jus
fi - nis, cu - jus reg
- - - ni non e - rit fi - - nis, cu - jus reg - ni non e - rit
cres
- - - ni non e - rit fi - nis, cu - jus reg-ni non e - rit fi - nis.
reg - ni . . non e - rit fi - nis, non e - rit fi - - nis, fi - nis.
- - - - - - - ni non e - rit fi - - nis, fi - nis.
- - - ni non e - rit fi - nis, non e - rit fi - - nis, fi - nis.
fi - nis, non e - rit fi - nis, cu - jus reg - ni non e - rit fi - nis.

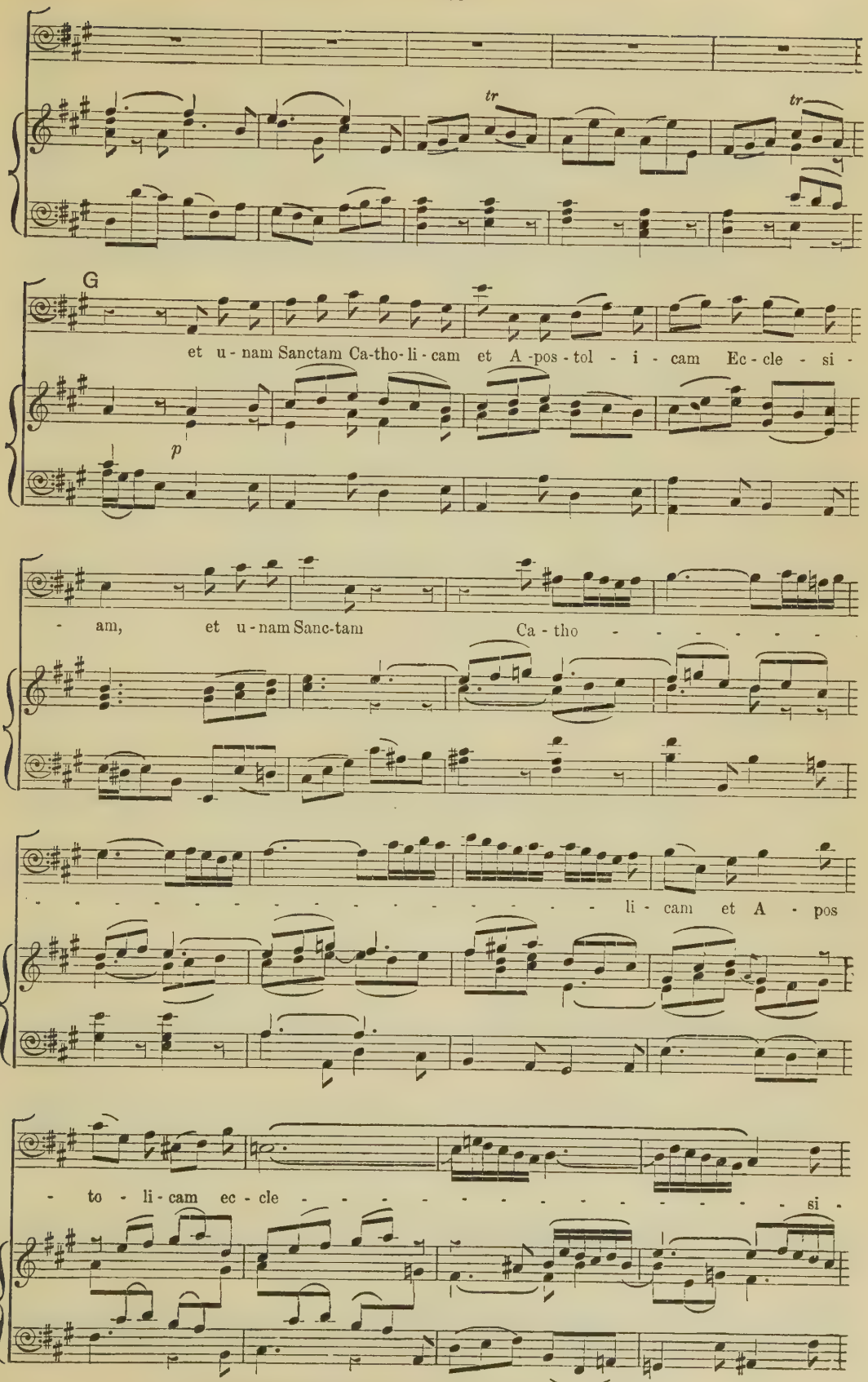


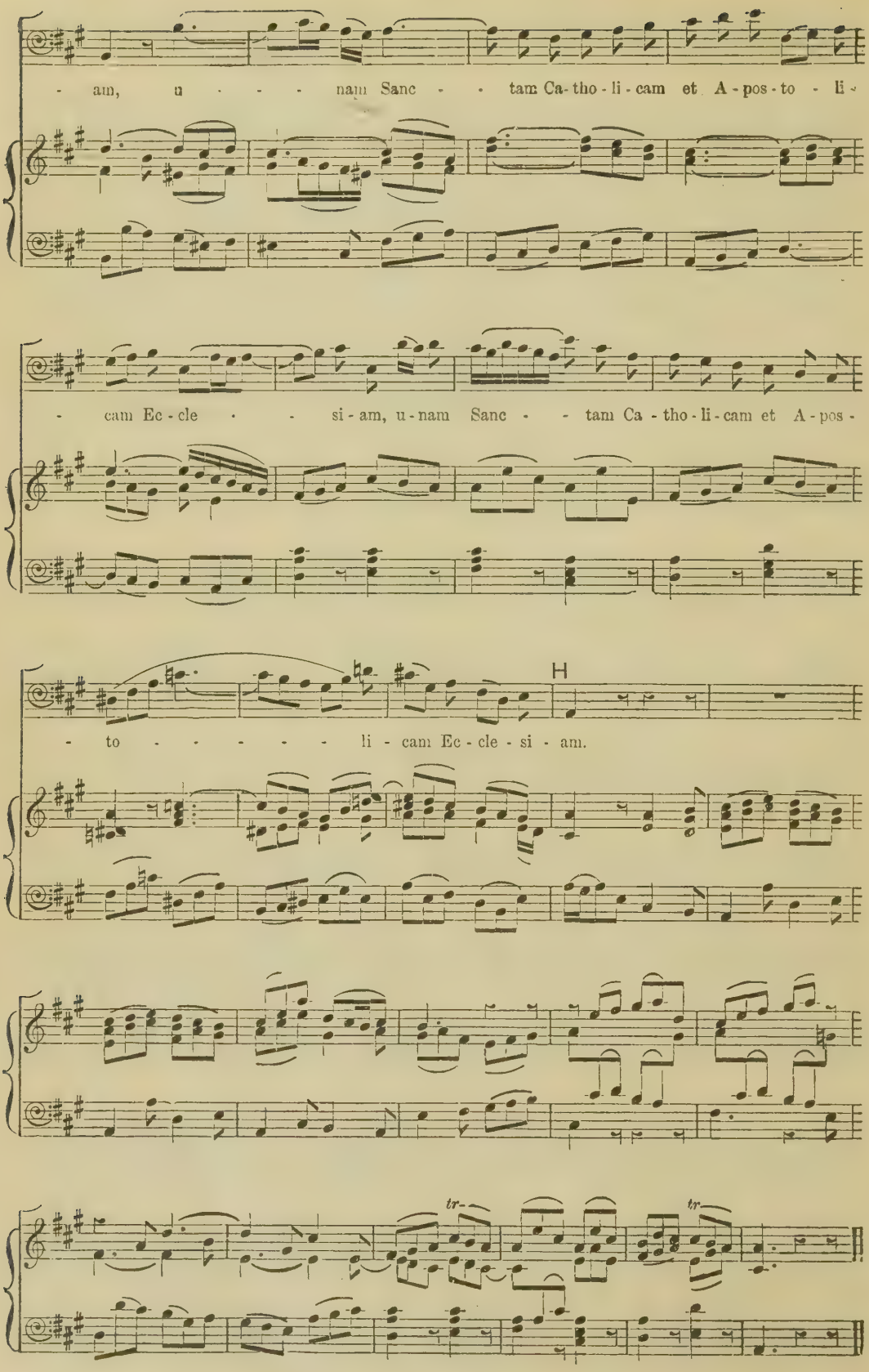

Oboi d'amore.
tr
A
Bass.
Et in Spi-ri-tum Sanctum Do-mi-num et vi-
tr
-vi-fi-can-tem,
B
et in
tr
tr
p
Spi-ri-tum Sanc-tum Do-mi-num et vi-vi-fi-can-tem, vi-vi-fi-

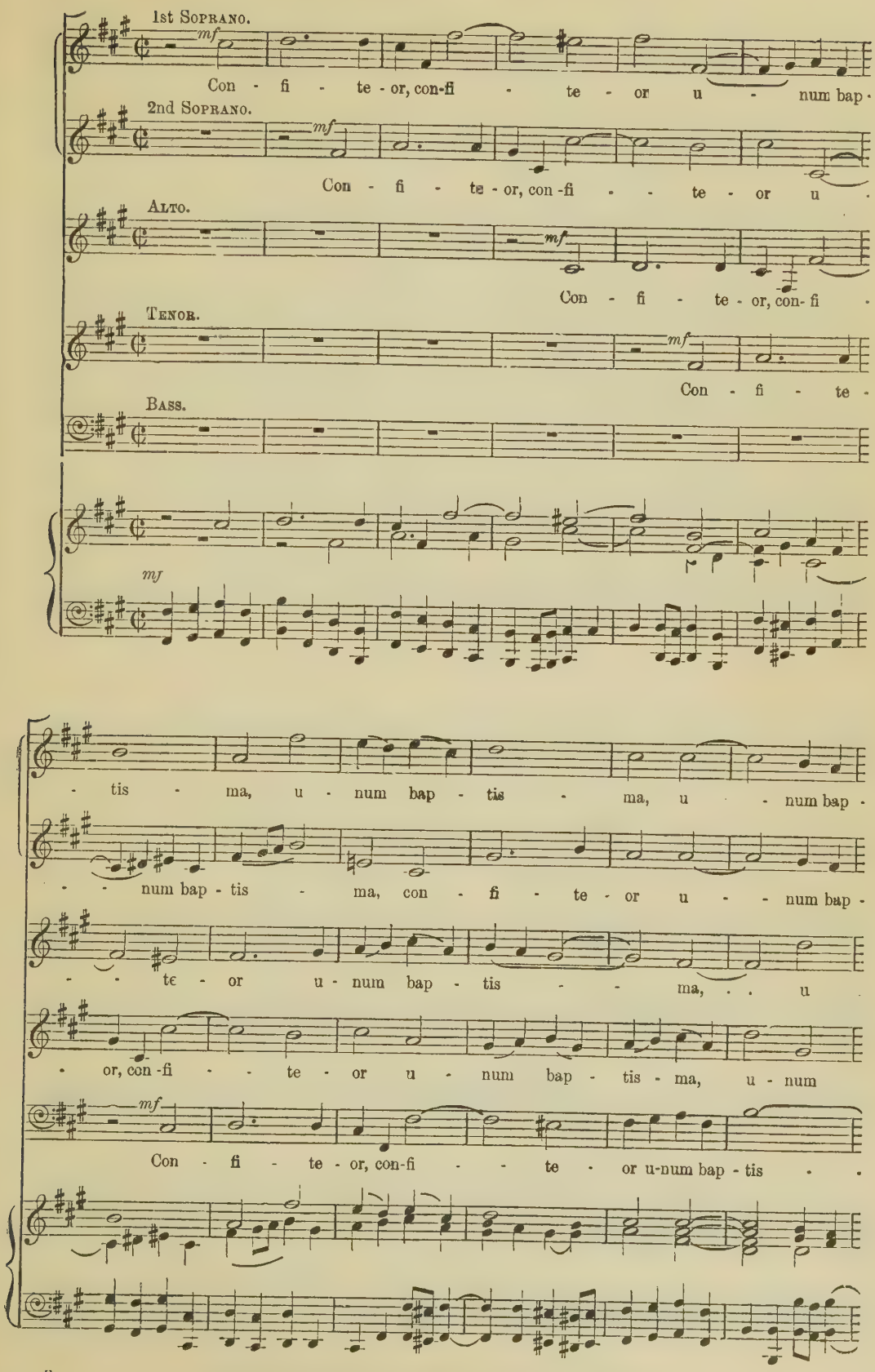

- can - tem, Spi - ri - tum Sanc - tum, Spi - ri - tum Sanc - tum vi - vi - fi
- can - tem, vi - vi - fi - can - tem Do - mi - num, qui ex Pa - tre Fi - li -
- o - - - - - que pro - ce - - - - - - - - -
- - - - - - dit, ex Pa - tre Fi - li - o - que pro - ce - dit, qui ex
C
Pa - tre Fi - li - o - - que pro - ce - dit;
tr
tr

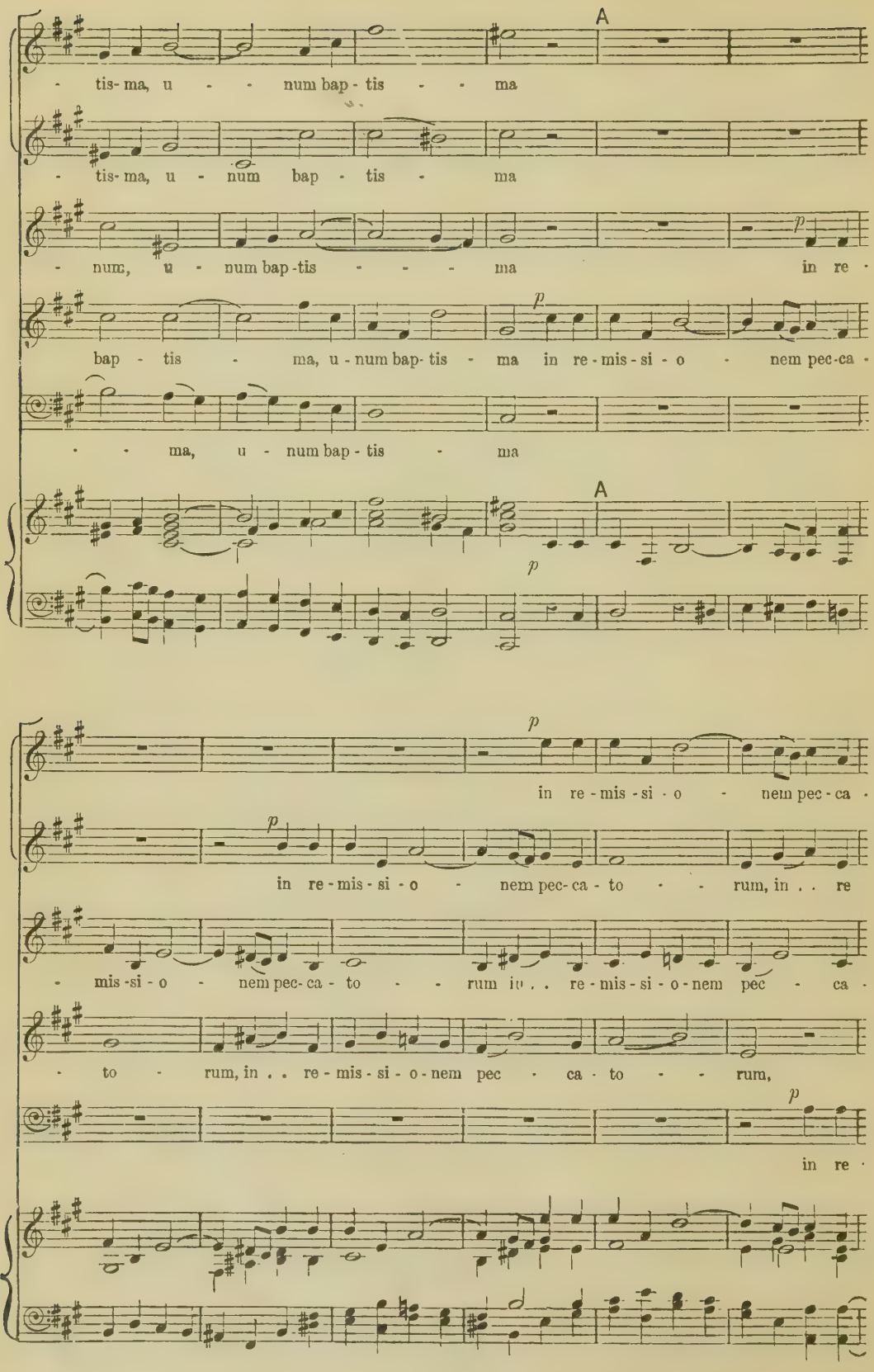

D
qui cum Pa - - - tre et Fi - li - o si-mul a - do - ra - tur, a - do -
p
- ra - - - - - - - - - - tur, et con - glo -
- ri - fi - ca - - - tur, et con - glo - ri - fi - ca - tur;

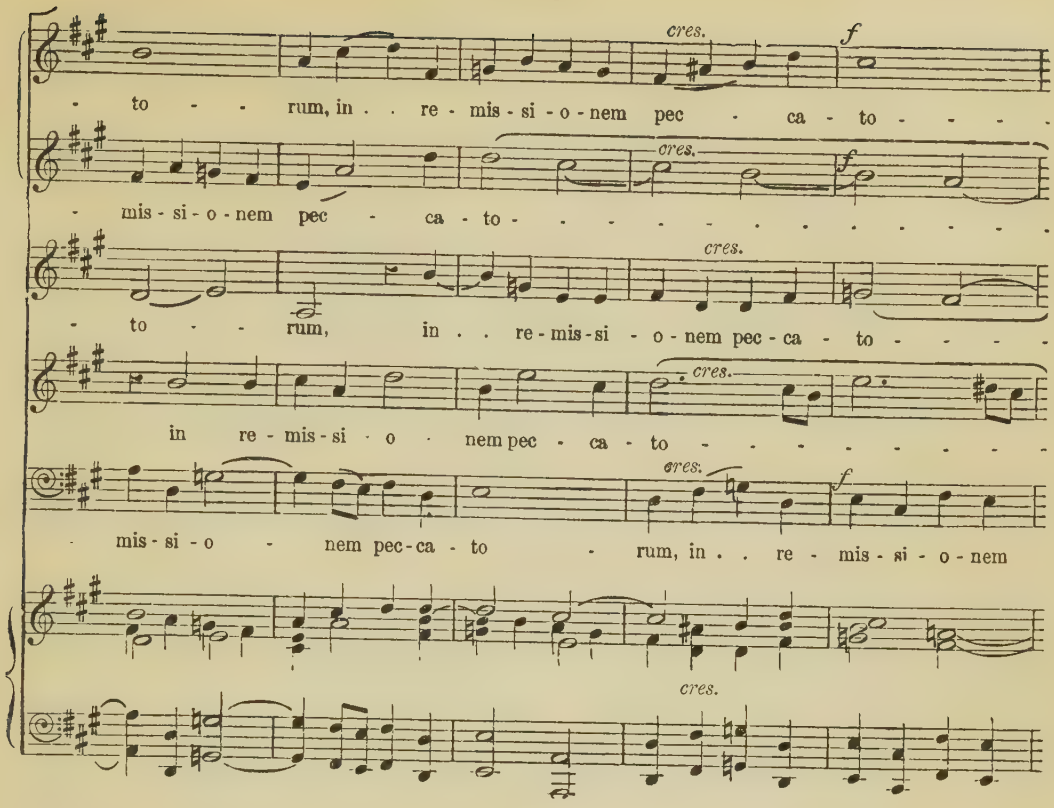

E
qui lo - cu-tus est per Pro -
- phe - tas, lo - cu - tus est per Pro - phe - tas, per Pro - phe - tas. lo - cu - tus
est, lo - cu - tus est per Pro-phe - tas. lo - cu - tus est per Pro-
F
- phe - tas, per Pro - phe - tas.
Et unam sanctam Ca-tho-li-cam
et Apos - to - i - cam Ec-cle - si - am,

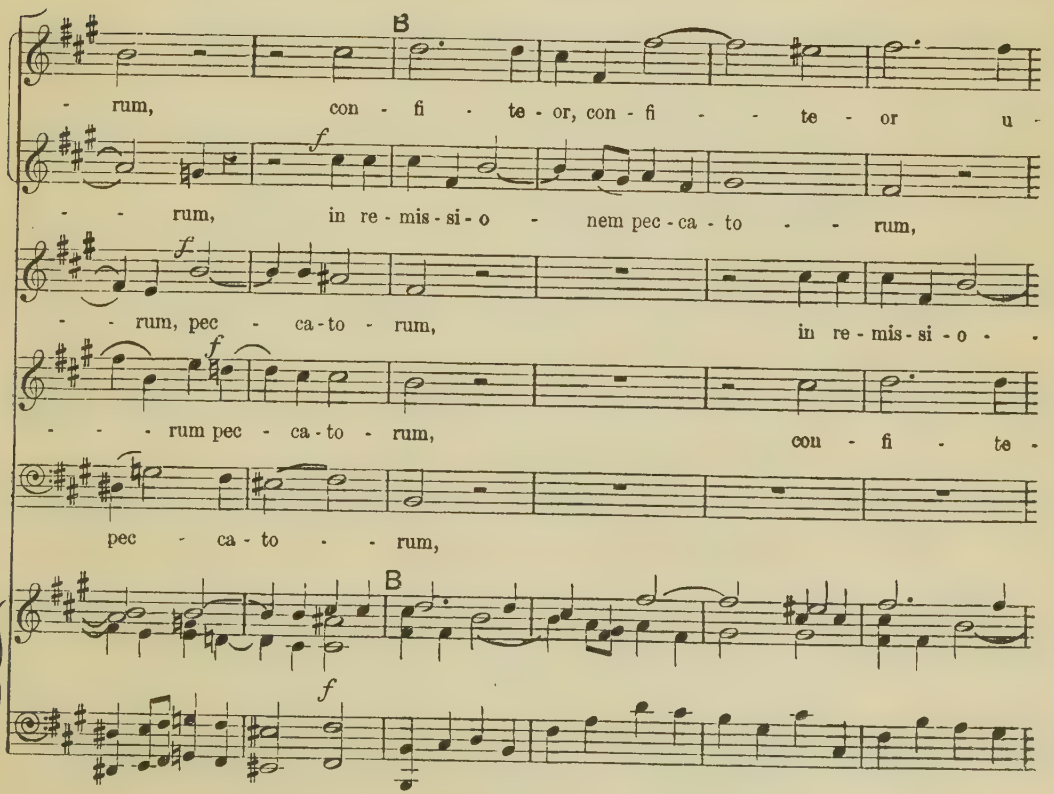

tr
tr
G
et u - nam Sanctam Ca-tho-li - cam et A -pos - tol - i - cam Ec - cle - si -
p
- am, et u - nam Sanc-tam Ca - tho - - - - - - - -
- li - cam et A - pos
- to - li - cam ec - cle - - - - - - - - - - - - - - - - si -

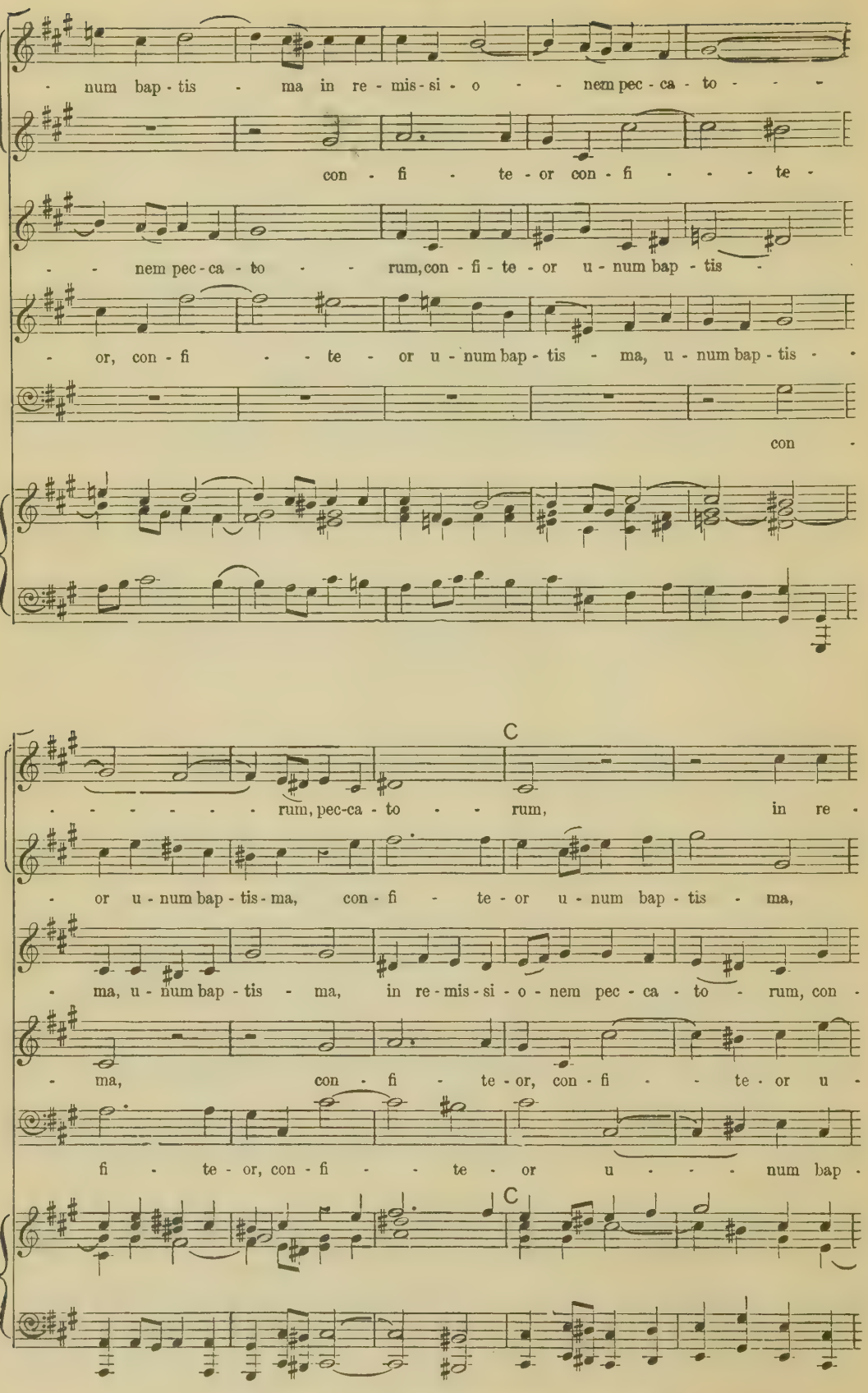

- am, u - - - - nam Sanc - - tam Ca-tho - li - cam et A - pos - to - li -
- cam Ec - cle - - si - am, u - nam Sanc - - tam Ca - tho - li - cam et A - pos -
H
- to - - - - - - li - cam Ec - cle - si - am.
tr
tr

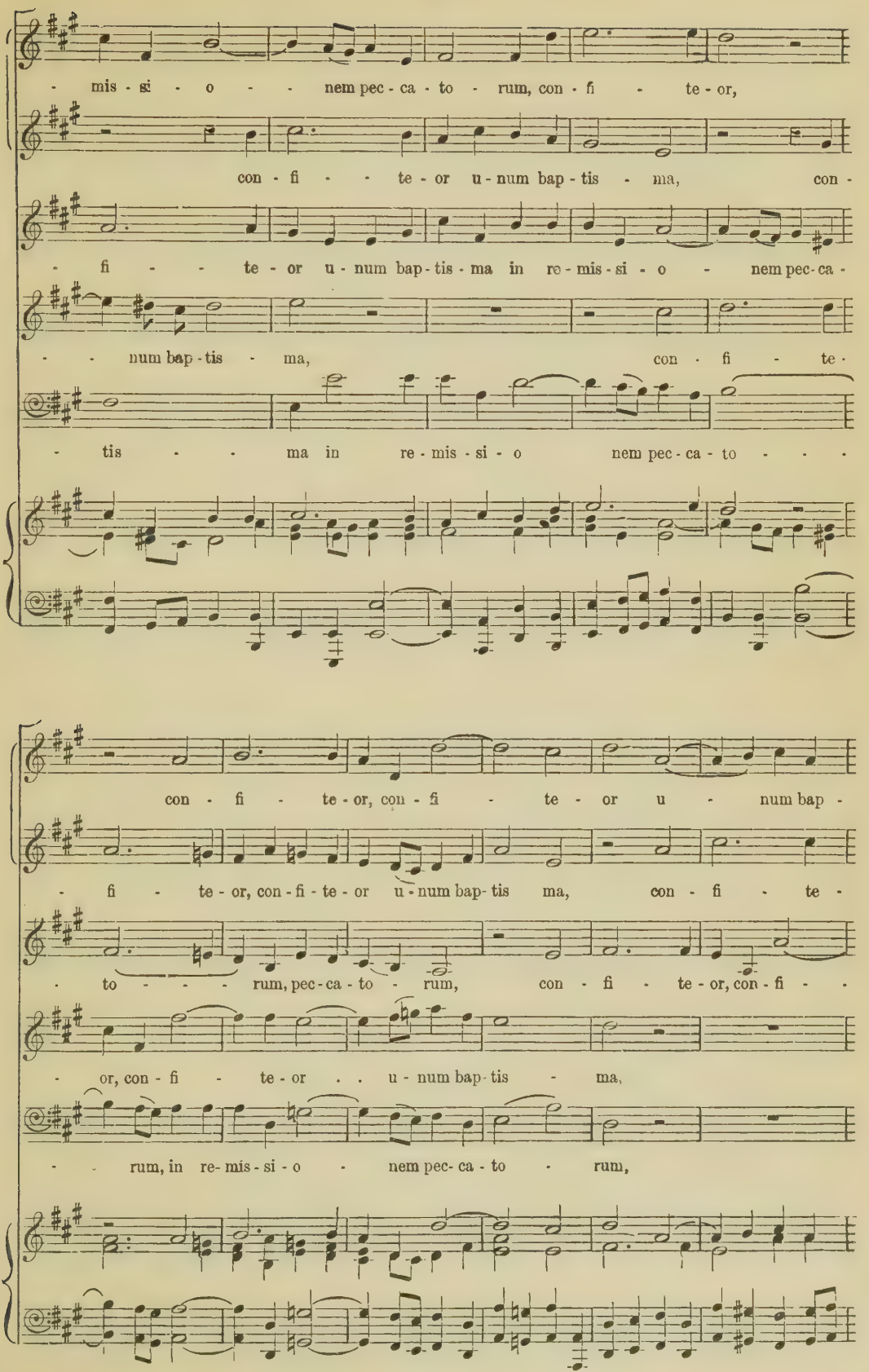

1st SOPRANO.
mf
Con - fi - te - or, con-fi - te - or u - num bap -
2nd SOPRANO.
mf
Con - fi - te - or, con - fi - - te - or u -
ALTO.
mf
Con - fi - te - or, con - fi -
TENOR.
mf
Con - fi - te -
BASS.
mf
- tis - ma, u - num bap - tis - ma, u - num bap -
- - num bap - tis - ma, con - fi - te - or u - - num bap -
- - te - or u - num bap - tis - - ma, . . u
- or, con - fi - - te - or u - num bap - tis - ma, u - num
mf
Con - fi - te - or, con-fi - - te - or u-num bap - tis - .

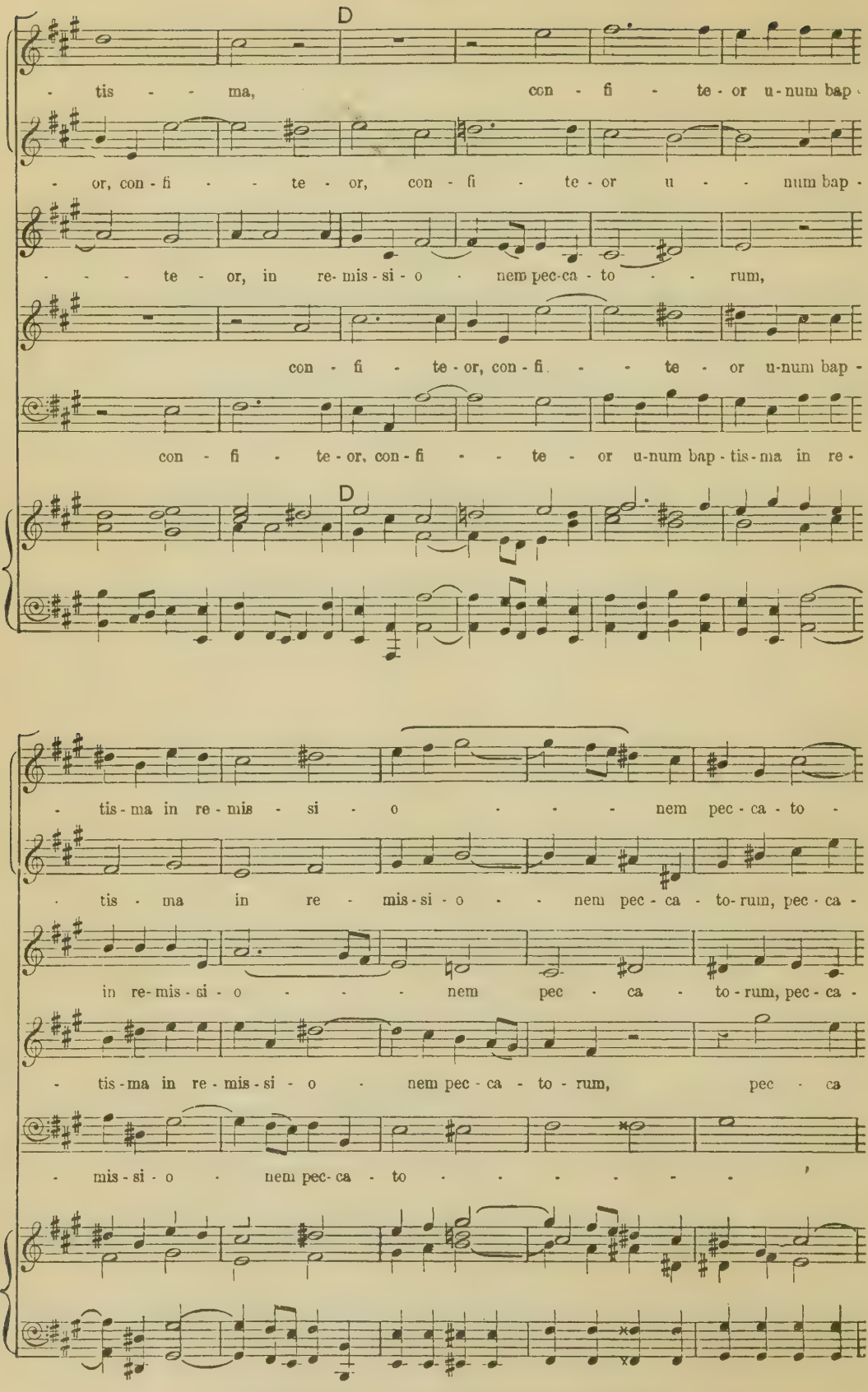

A
tis- ma, u - - num bap - tis - - ma
tis- ma, u - num bap - tis - ma
num, u - num bap - tis - - - ma in re -
p
bap - tis - ma, u - num bap- tis - ma in re - mis - si - o - nem pec - ca -
- - ma, u - num bap - tis - ma
A
p
p
in re - mis - si - o - nem pec - ca -
p
in re - mis - si - o - nem pec - ca - to - - rum, in . . re
- mis - si - o - nem pec - ca - to - - rum in . . re - mis - si - o - nem pec - ca -
- to - rum, in . . re - mis - si - o - nem pec - ca - to - - rum,
p
in re -

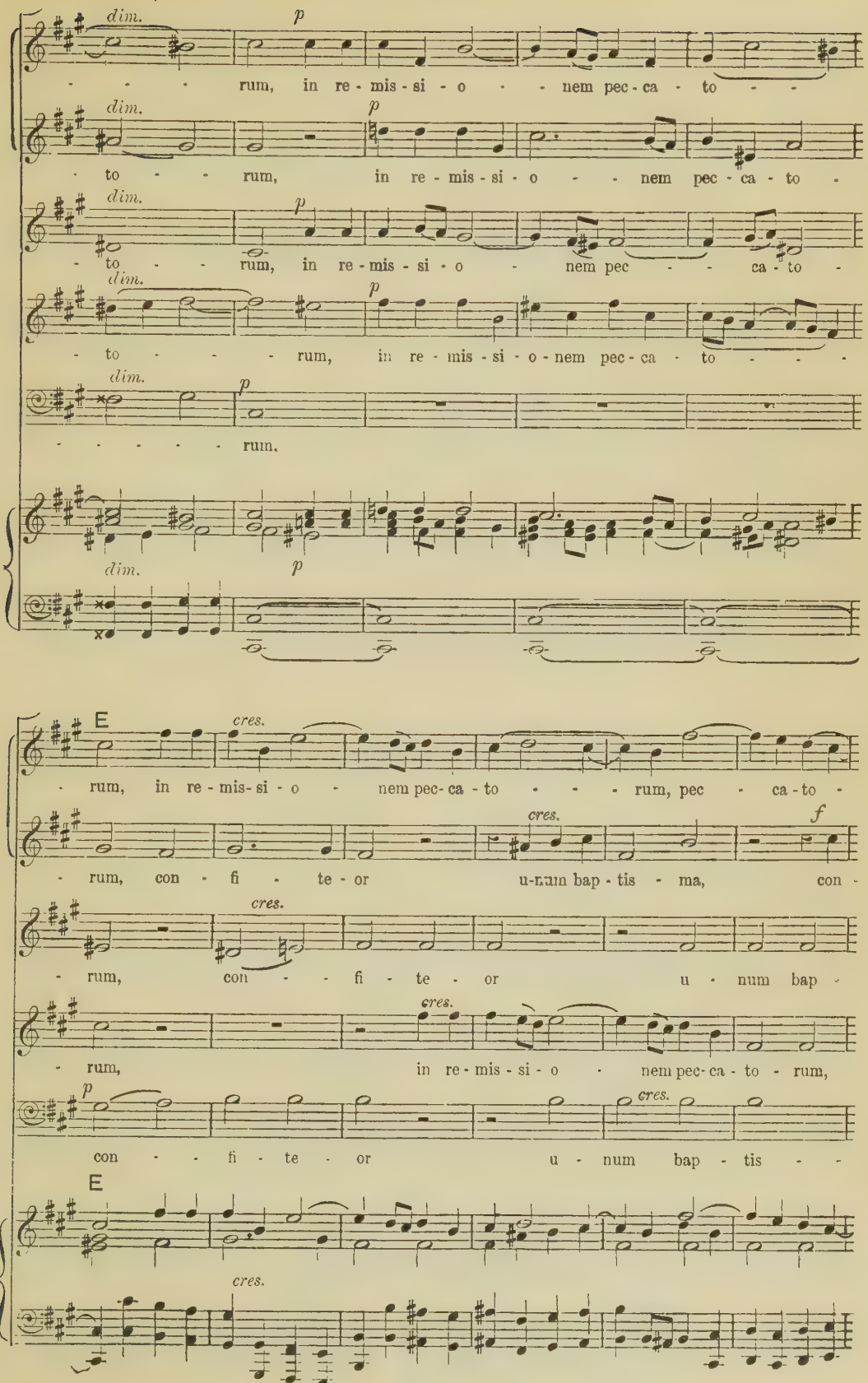

cres.
f
- to - - rum, in . . re - mis - si - o - nem pec - ca - to - - - -
- mis - si - o - nem pec - ca - to - - - - - - - - - - - - - -
- to - - rum, in . . re - mis - si - o - nem pec - ca - to - - - -
in re - mis - si - o - nem pec - ca - to - - - - - - - - -
- mis - si - o - nem pec - ca - to - rum, in . . re - mis - si - o - nem

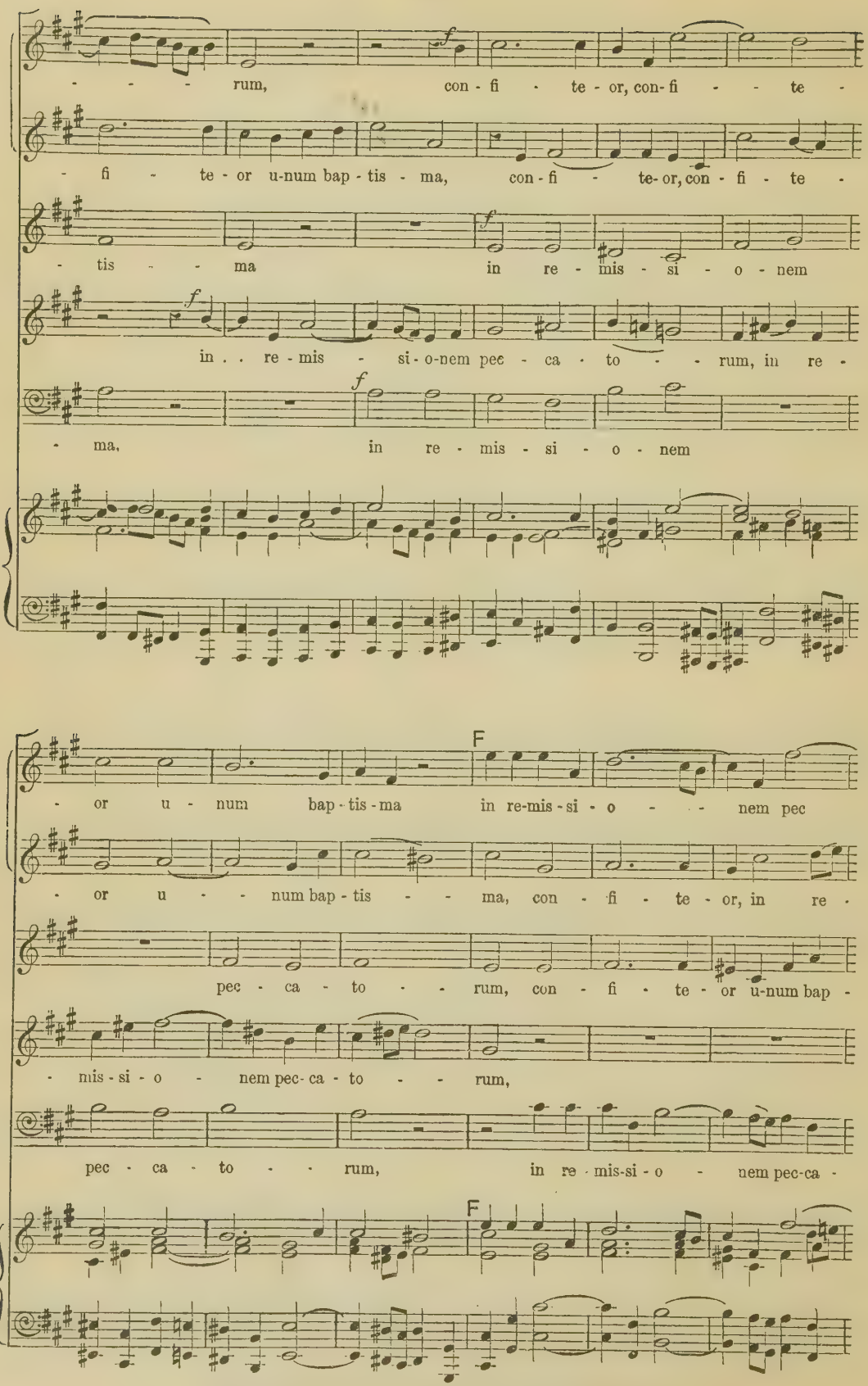

B
- rum, con - fi - te - or, con - fi - - te - or u -
- - rum, in re - mis - si - o - nem pec - ca - to - - rum,
- - rum, pec - ca - to - rum, in re - mis - si - o - .
- - - rum pec - ca - to - rum, con - fi - te -
pec - ca - to - - rum,
B

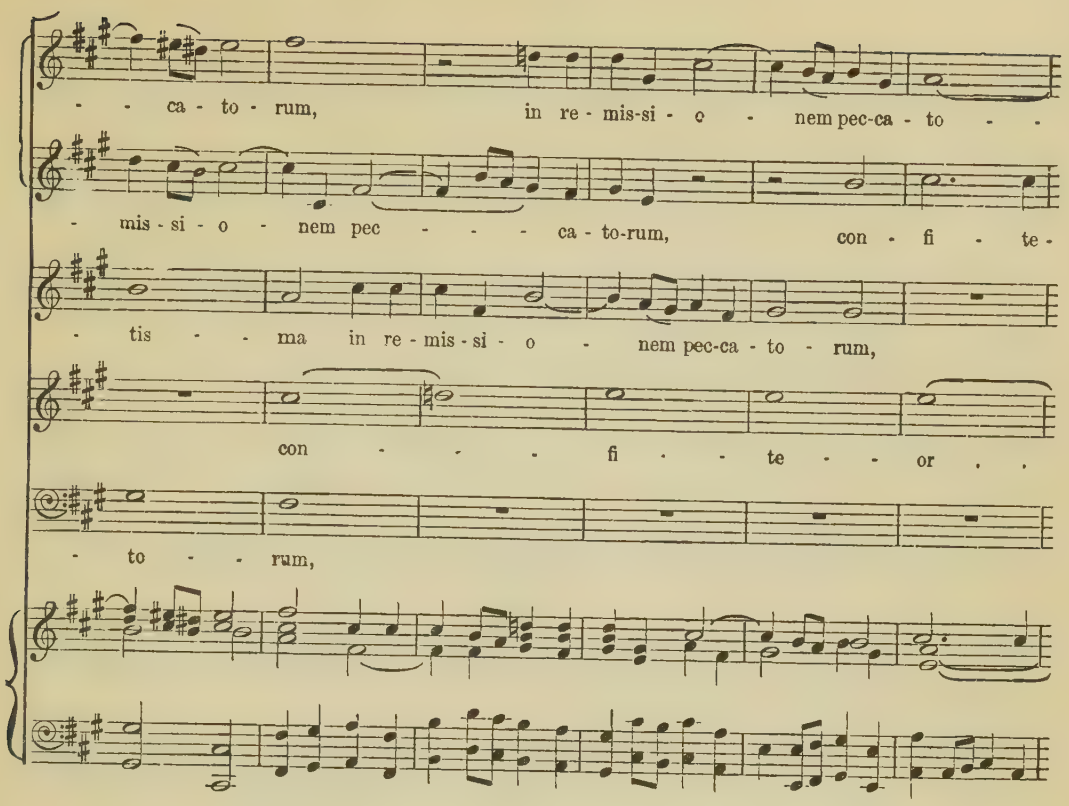

num bap - tis - ma in re - mis - si - o - - nem pec - ca - to - - -
con - fi - te - or con - fi - - - te -
- - nem pec - ca - to - - rum, con - fi - te - or u - num bap - tis -
- or, con - fi - - te - or u - num bap - tis - ma, u - num bap - tis -
con -
C
- - - - - - rum, pec-ca - to - - rum, in re -
- or u - num bap - tis - ma, con - fi - te - or u - num bap - tis - ma,
- ma, u - num bap - tis - ma, in re - mis - si - o - nem pec - ca - to - rum, con -
- ma, con - fi - te - or, con - fi - - te - or u -
fi - te - or, con - fi - - te - or u - - - - num bap -
C

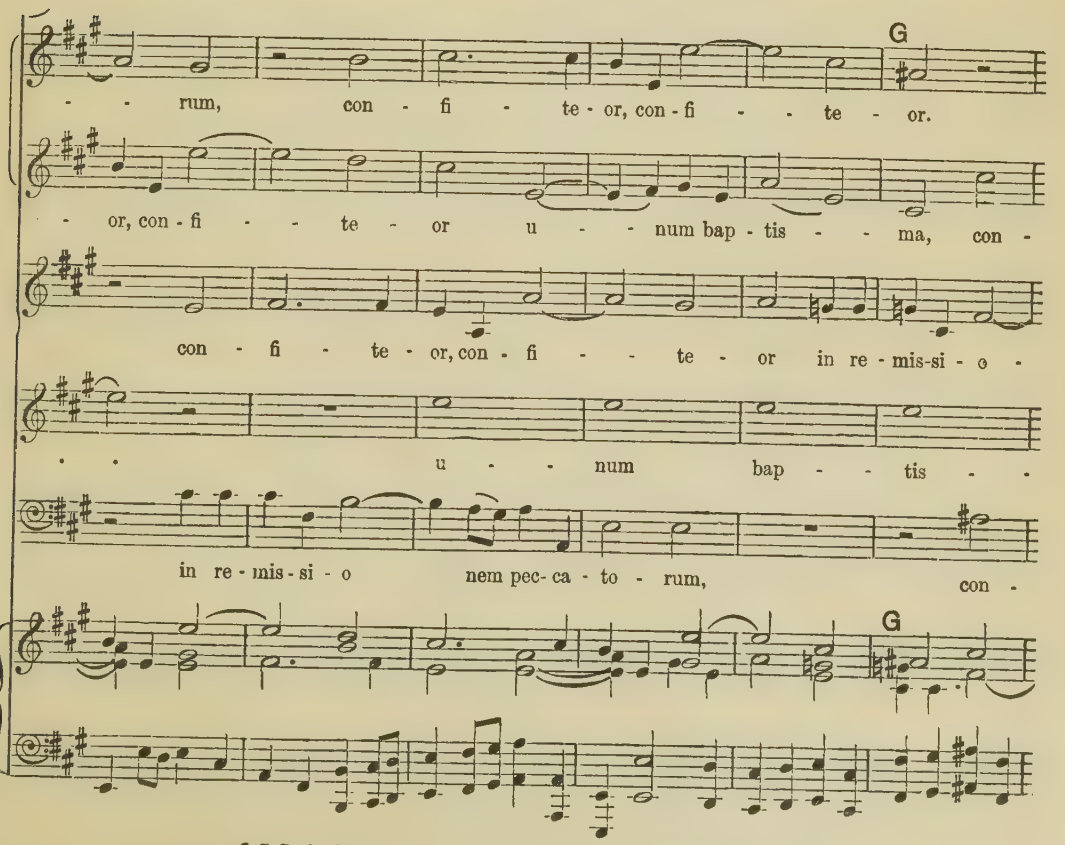

- mis - si - o - - nem pec - ca - to - rum, con - fi - te - or,
con - fi - - te - or u - num bap - tis - ma, con -
- fi - - te - or u - num bap - tis - ma in re - mis - si - o - nem pec - ca -
- - num bap - tis - ma, con - fi - te -
- tis - - ma in re - mis - si - o nem pec - ca - to - - -
con - fi - te - or, con - fi - te - or u - num bap -
- fi - te - or, con - fi - te - or u - num bap - tis ma, con - fi - te -
- to - - - - rum, pec - ca - to - rum, con - fi - te - or, con - fi - -
- or, con - fi - te - or . . u - num bap - tis - ma,
- - rum, in re - mis - si - o - nem pec - ca - to - rum,

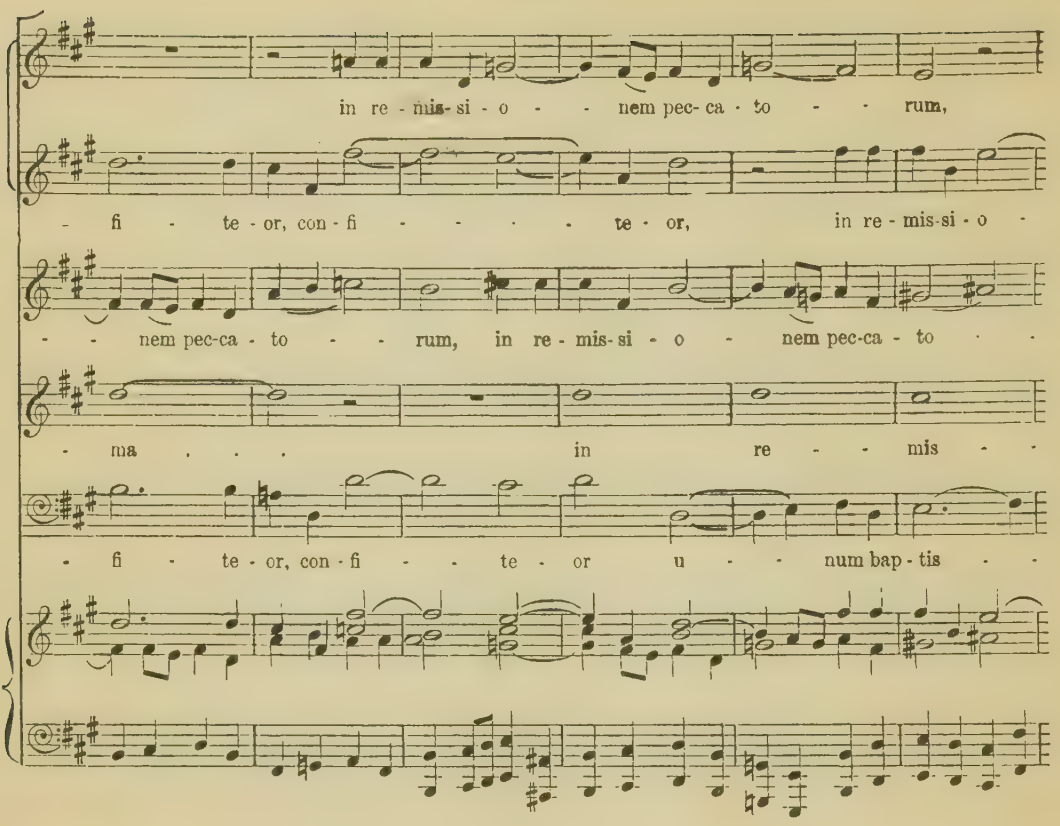

D
- tis - - - ma, con - fi - te - or u - num bap -
- or, con - fi - - te - or, con - fi - te - or u - - num bap -
- - - te - or, in re - mis - si - o - nem pec - ca - to - - - rum,
con - fi - te - or, con - fi - - te - or u - num bap -
con - fi - te - or, con - fi - - te - or u - num bap - tis - ma in re -
D
- tis - ma in re - mis - si - o - - - nem pec - ca - to -
- tis - ma in re - mis - si - o - - nem pec - ca - to - rum, pec - ca -
in re - mis - si - o - - - nem pec - ca - to - rum, pec - ca -
- tis - ma in re - mis - si - o - nem pec - ca - to - rum, pec - ca
- mis - si - o - nem pec - ca - to - - - - - -

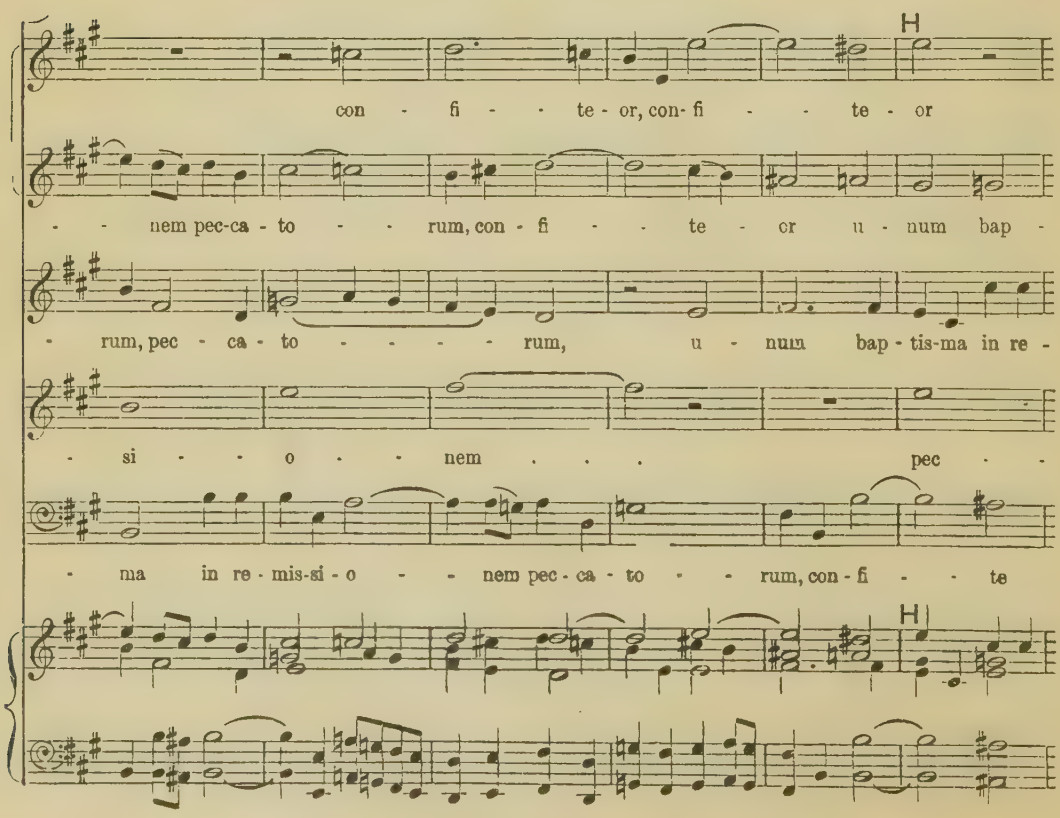

dim.
p
rum, in re - mis - si - o - nem pec - ca - to -
to - rum, in re - mis - si - o - nem pec - ca - to -
- to - rum, in re - mis - si - o - nem pec - ca - to -
- to - rum, in re - mis - si - o - nem pec - ca - to -
- rum.
E
cres.
- rum, in re - mis - si - o - nem pec - ca - to - rum, pec - ca - to -
f
- rum, con - fi - te - or u - num bap - tis - ma, con -
- rum, con - fi - te - or u - num bap -
- rum, in re - mis - si - o - nem pec - ca - to - rum,
con - fi - te - or u - num bap - tis -

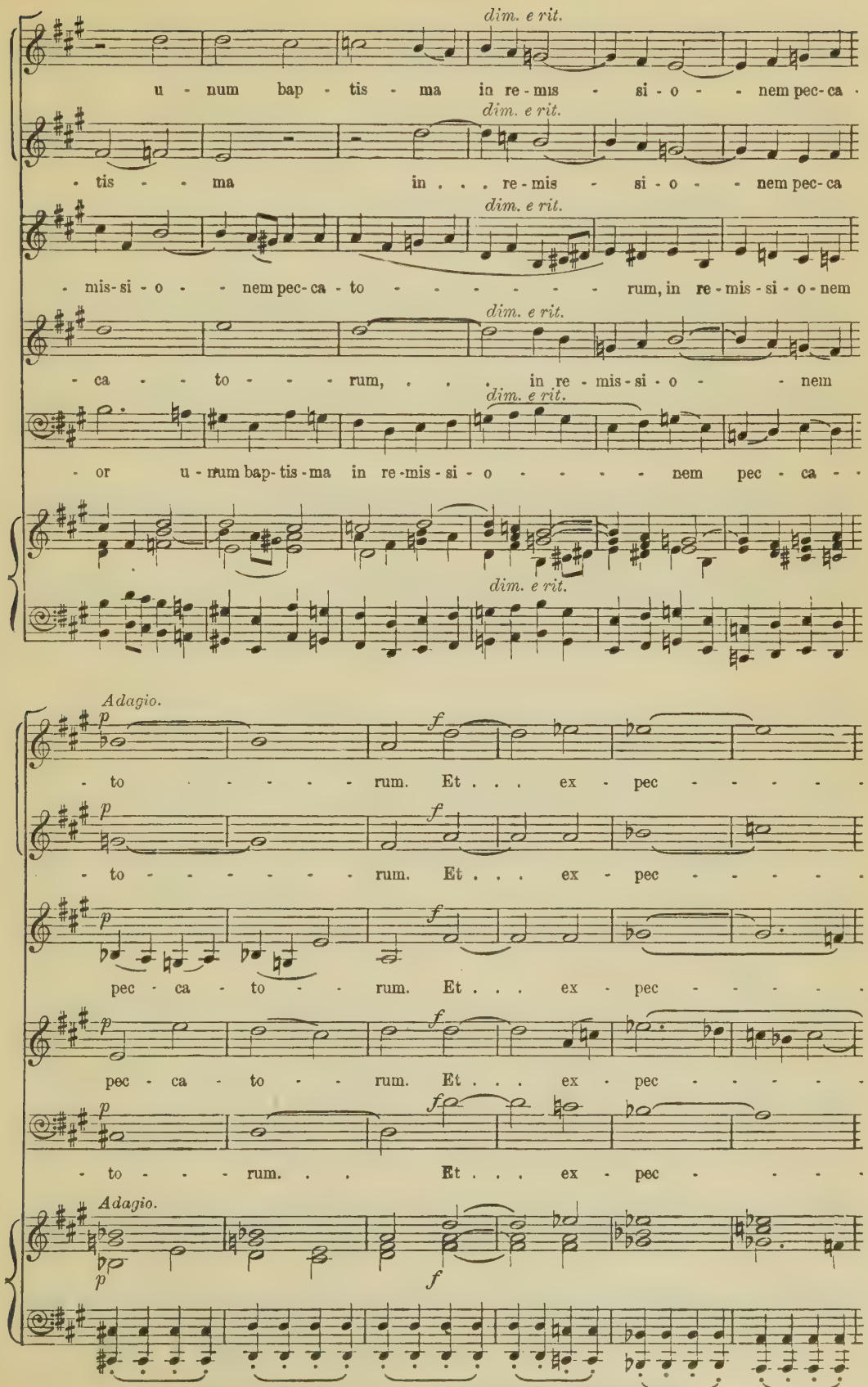

rum, con - fi - te - or, con - fi - te -
- fi - te - or u-num bap - tis - ma, con - fi - te - or, con - fi - te -
- tis - ma in re - mis - si - o - nem
in . . re - mis - si - o-nem pec - ca - to - rum, in re -
- ma, in re - mis - si - o - nem
F
- or u - num bap - tis - ma in re-mis - si - o - nem pec
- or u - num bap - tis - ma, con - fi - te - or, in re -
pec - ca - to - rum, con - fi - te - or u-num bap -
- mis - si - o - nem pec - ca - to - rum,
pec - ca - to - rum, in re - mis-si - o - nem pec-ca -
F

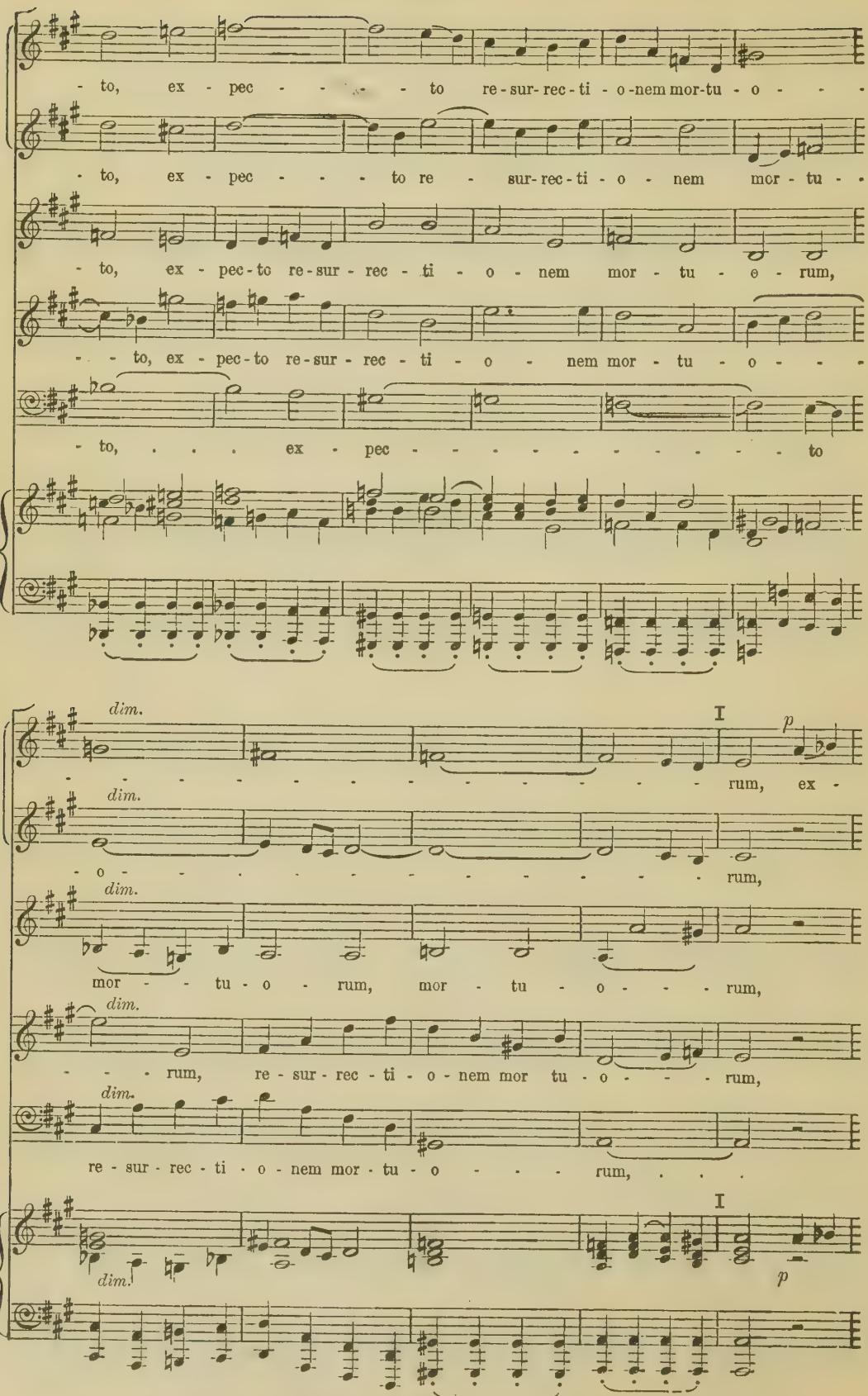

- - ca - to - rum, in re - mis-si - o - nem pec-ca - to - -
- mis - si - o - nem pec - - - - ca - to-rum, con - fi - te -
- tis - - ma in re - mis - si - o - nem pec-ca - to - rum,
con - - - - fi - - te - - or . .
- to - - rum,

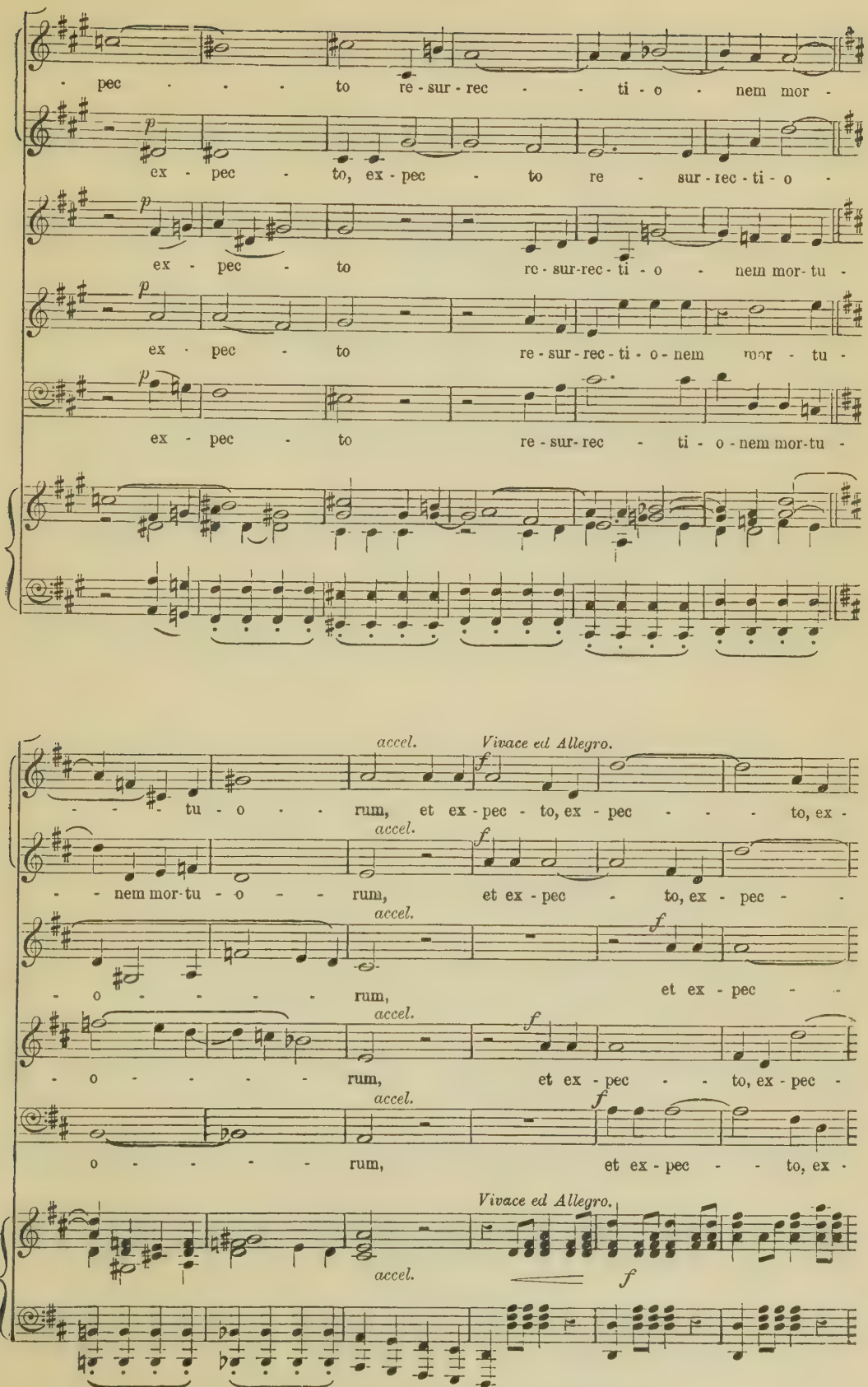

G
- - rum, con - fi - te - or, con - fi - - te - or.
- or, con - fi - - te - or u - - - num bap - tis - - ma, con -
con - fi - te - or, con - fi - - te - or in re - mis-si - o -
. . u - - num bap - - tis - -
in re - mis - si - o nem pec - ca - to - rum, con -
G

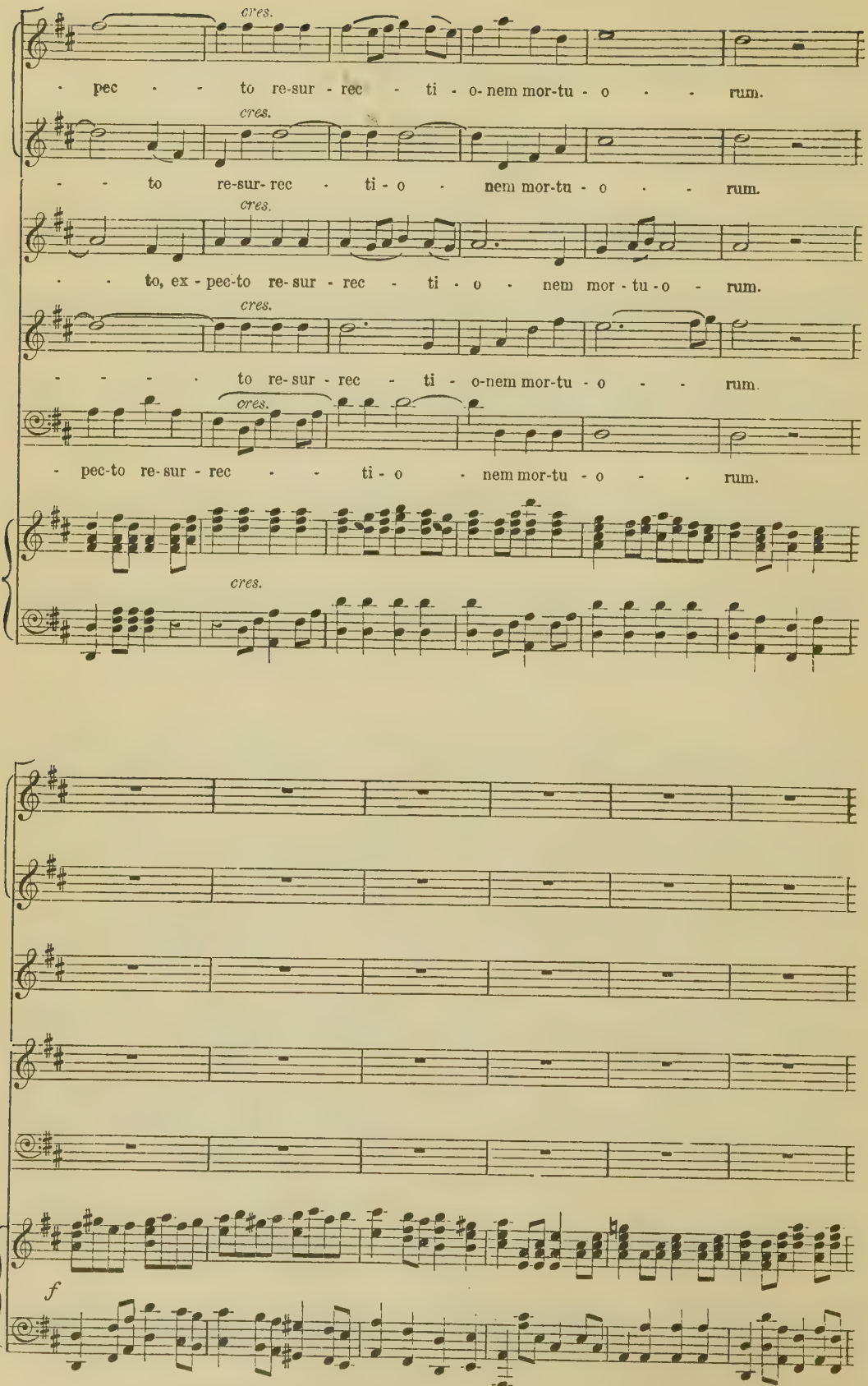

in re - mis- si - o - - nem pec- ca - to - - rum,
- fi - te - or, con - fi - - - - - te - or, in re - mis-si - o -
- - nem pec-ca - to - - rum, in re - mis- si - o - nem pec-ca - to
- ma . . . in re - - mis -
- fi - te - or, con - fi - - te - or u - - num bap - tis -

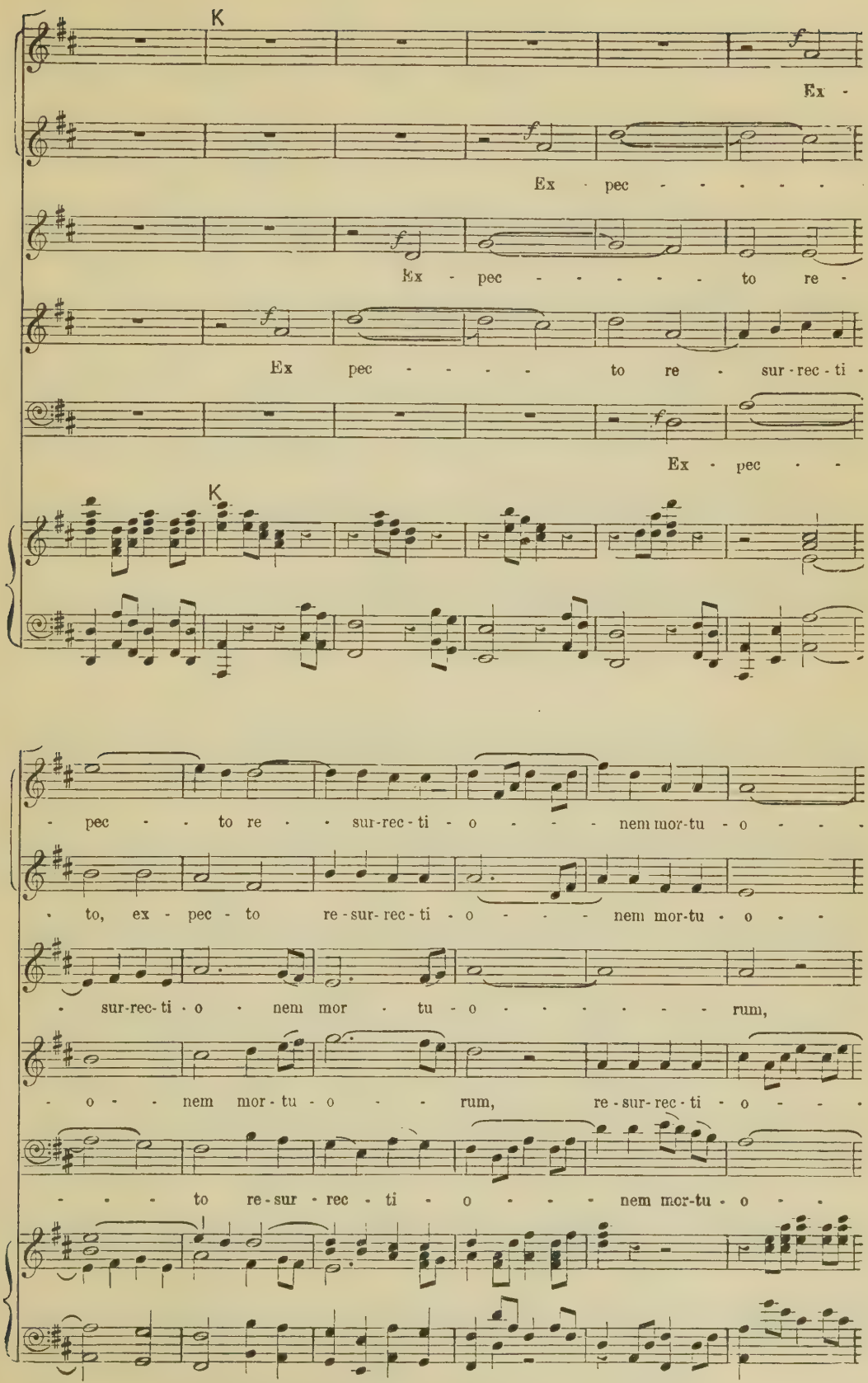

H
con - fi - - te - or, con- fi - - te - or
- - nem pec-ca - to - - rum, con - fi - - te - or u - num bap -
- rum, pec - ca - to - - - - - rum, u - num bap - tis-ma in re -
- si - - o - - nem . . . pec - -
- ma in re - mis-si - o - - nem pec - ca - to - - rum, con - fi - - te
H

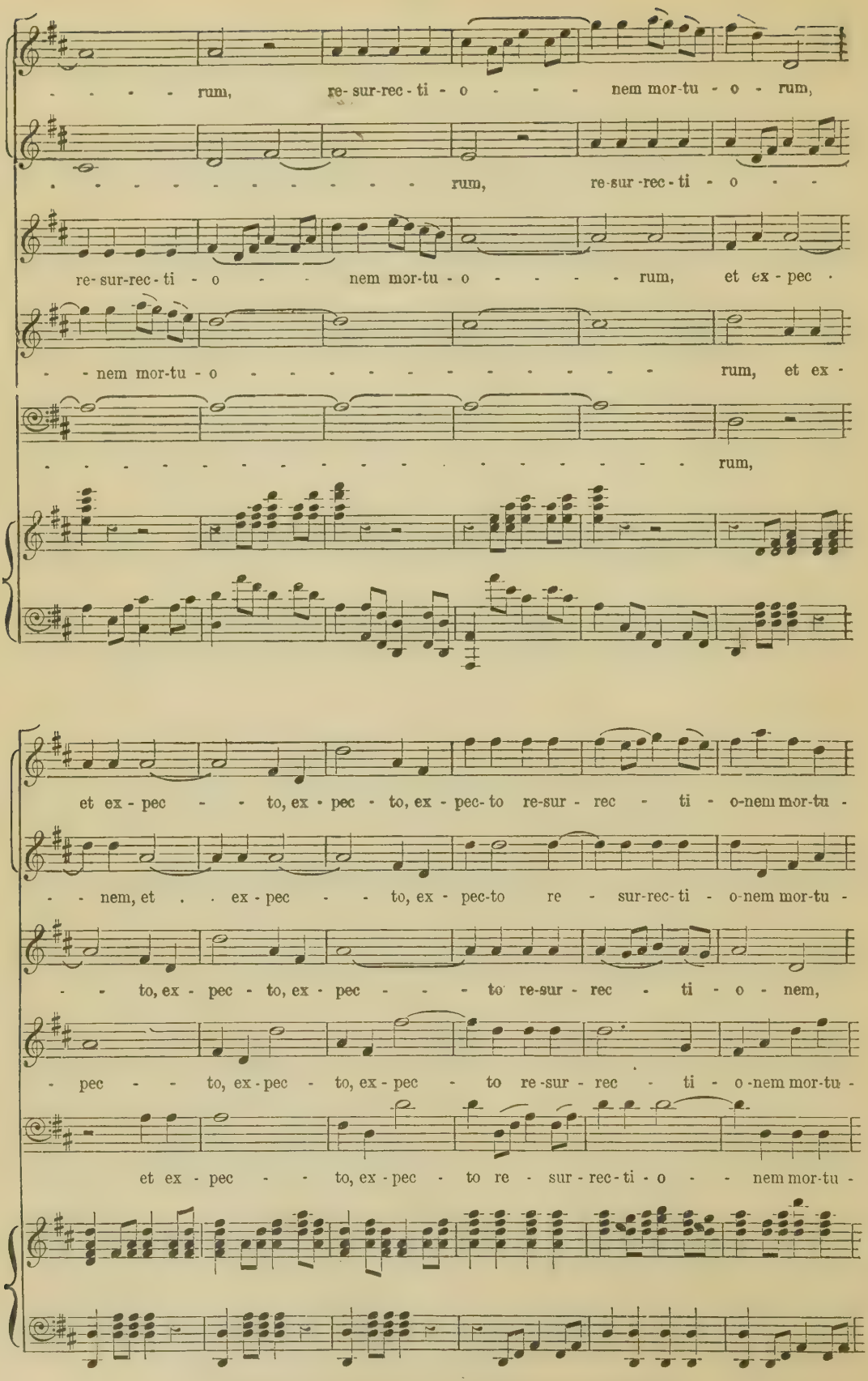

dim. e rit.
u - num bap - tis - ma in re - mis - si - o - nem pec - ca
- tis - ma in . . . re - mis - si - o - nem pec - ca
- mis - si - o - nem pec - ca - to - - - - - - - rum, in re - mis - si - o - nem
- ca - - - to - - - - rum, . . . in re - mis - si - o - nem
- or u - num bap - tis - ma in re - mis - si - o - - - - - nem pec - ca - -
Adagio.
p
f
- to - - - - - rum. Et . . . ex - pec - - - - -
- to - - - - - - - rum. Et . . . ex - pec - - - - -
pec - ca - to - - rum. Et . . . ex - pec - - - - -
pec - ca - to - - rum. Et . . . ex - pec - - - - -
- to - - - rum. . . Et . . . ex - pec - - - -
Adagio.
p
f

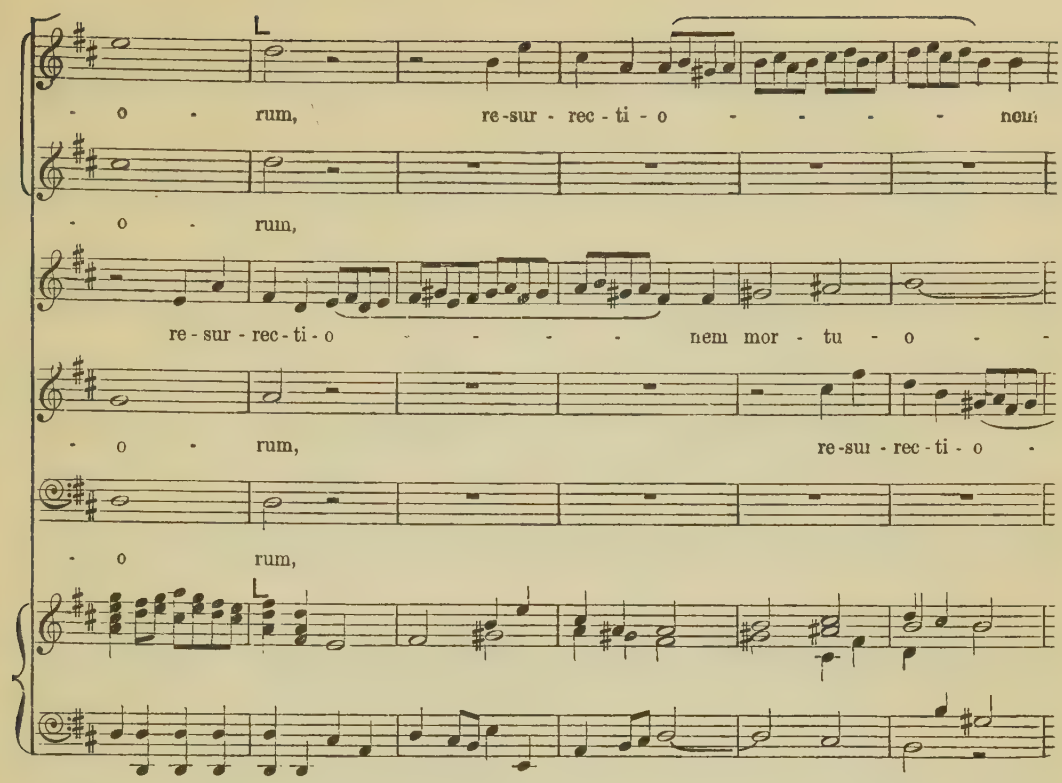

- to, ex - pec - - - - to re - sur - rec - ti - o - nem mor - tu - o - - -
- to, ex - pec - - - to re - sur - rec - ti - o - nem mor - tu - -
- to, ex - pec - to re - sur - rec - ti - o - nem mor - tu - o - rum,
- - to, ex - pec - to re - sur - rec - ti - o - nem mor - tu - o - - -
- to, . . . ex - pec - - - - - - - - - - - to
dim.
I
p
- - - - - - - - - - - - - - - rum, ex -
dim.
- o - - - - - - - - - - - - - - - rum,
dim.
mor - - - tu - o - rum, mor - tu - o - - - rum,
dim.
- - - - rum, re - sur - rec - ti - o - nem mor tu - o - - - rum,
dim.
re - sur - rec - ti - o - nem mor - tu - o - - - rum, . . .
I
dim.
p

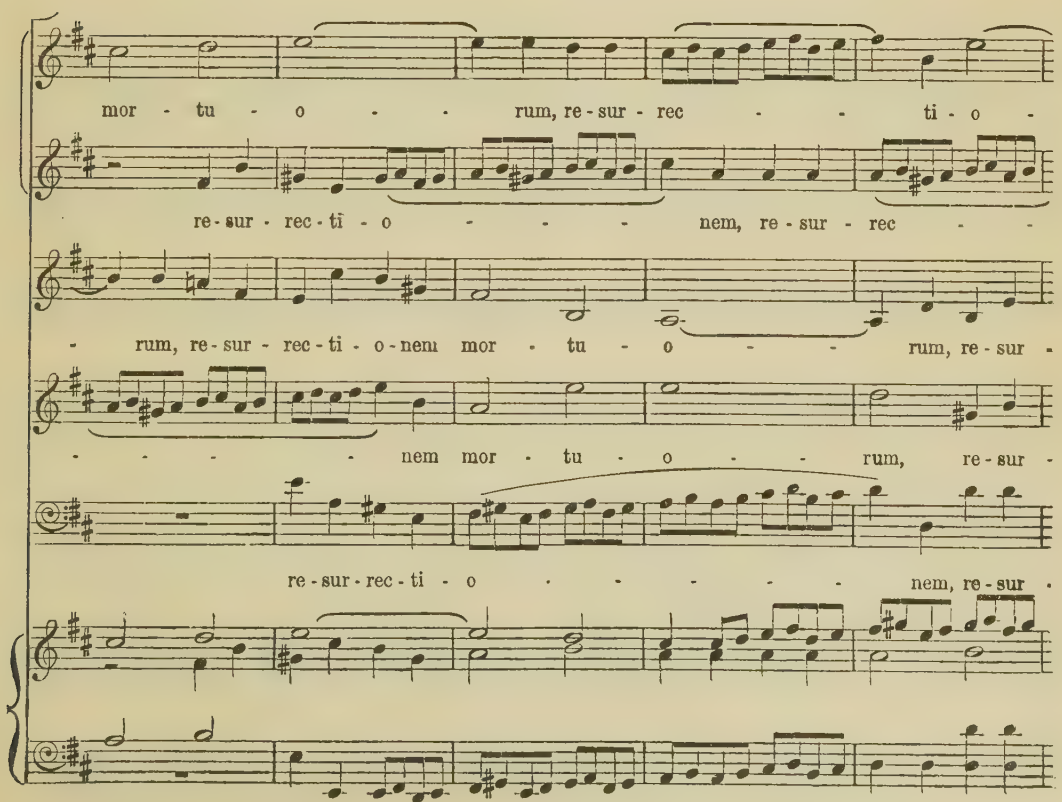

pec to re-sur-rec ti-o nem mor-
p
ex-pec-to, ex-pec-to re-sur-rec-ti-o-
ex-pec-to re-sur-rec-ti-o-nem mor-tu-
ex-pec-to re-sur-rec-ti-o-nem mor-tu-
ex-pec-to re-sur-rec-ti-o-nem mor-tu-
accel.
Vivace ed Allegro.
f
tu-o-rum, et ex-pec-to, ex-pec-to, ex-
nem mor-tu-o-rum, et ex-pec-to, ex-pec-
o-rum, et ex-pec-
o-rum, et ex-pec-to, ex-pec-
o-rum, et ex-pec-to, ex-

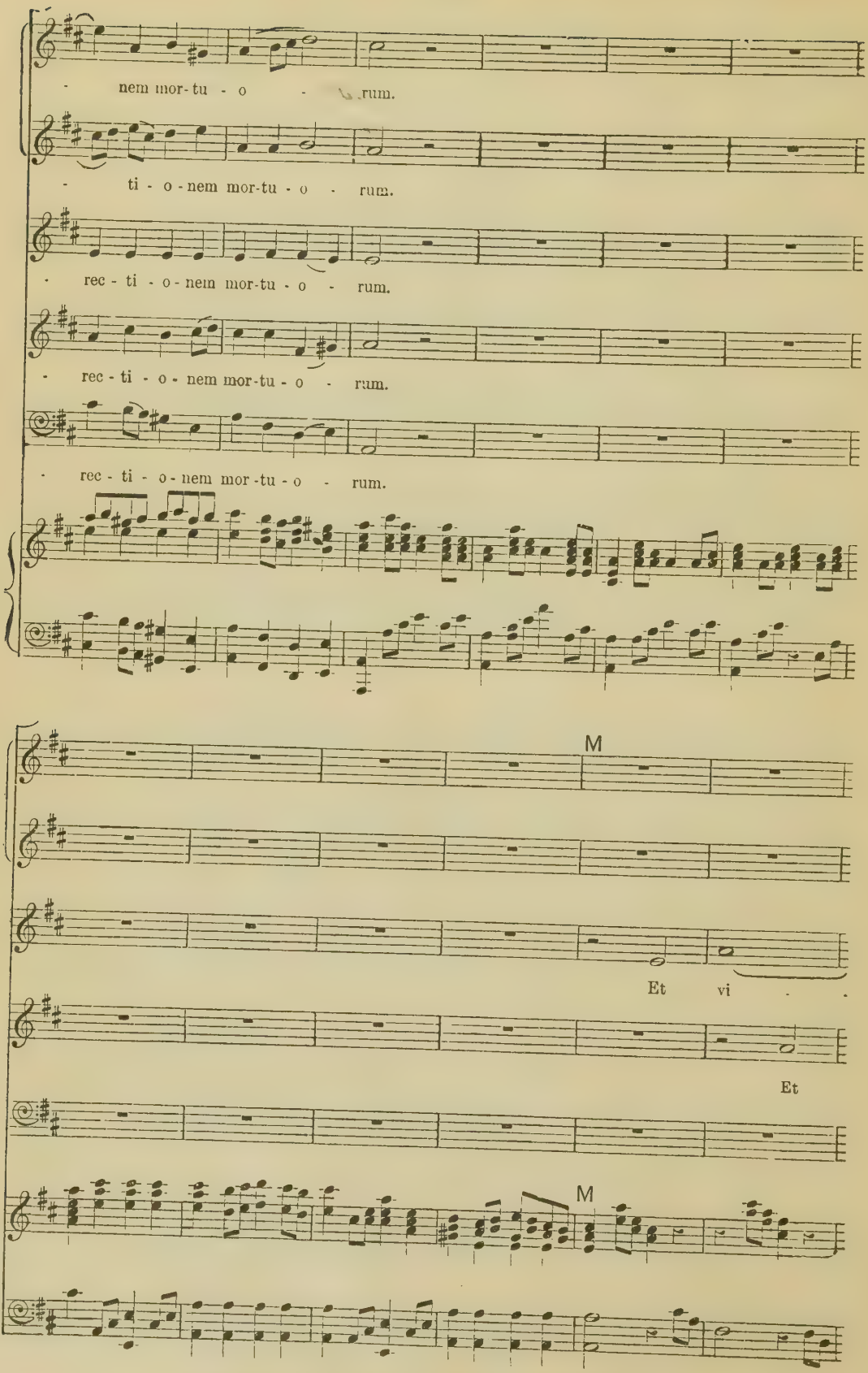

cres.
pec - - to re-sur - rec - ti - o-nem mor-tu - o - - rum.
cres.
- - to re-sur- rec - ti - o - nem mor-tu - o - - rum.
cres.
- - to, ex - pec-to re-sur - rec - ti - o - nem mor - tu-o - rum.
cres.
- - - - to re- sur - rec - ti - o-nem mor-tu - o - - rum.
cres.
- pec-to re-sur - rec - - ti - o - nem mor-tu - o - - rum.
cres.
f

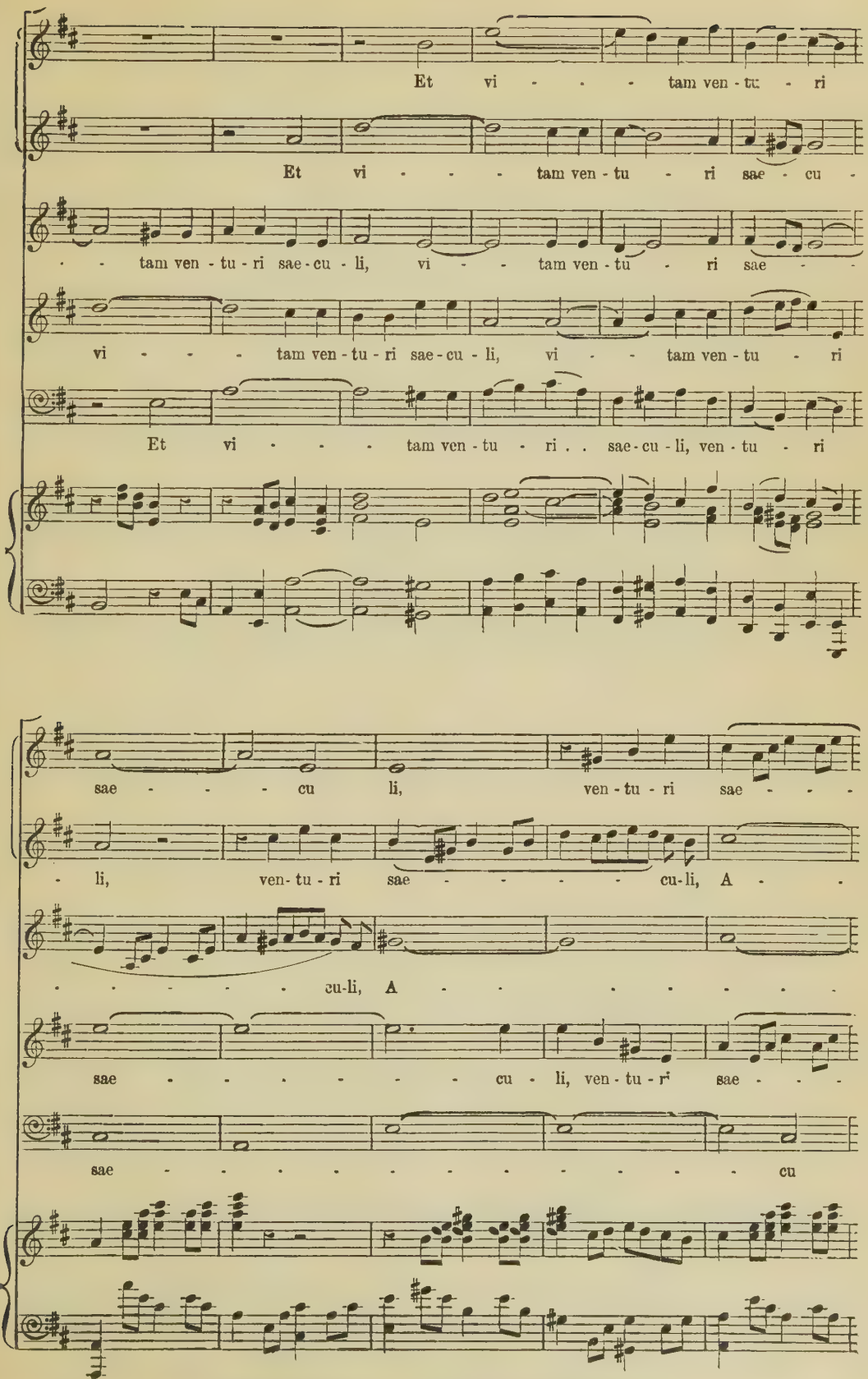

K
Ex -
Ex - pec - - - - - -
Ex - pec - - - - - - to re -
Ex pec - - - - - to re - sur - rec - ti -
Ex - pec - -
K
- pec - - to re - - sur-rec - ti - o - - - - nem mor-tu - o - - -
- to, ex - pec - to re - sur - rec - ti - o - - - - nem mor-tu - o - -
- sur-rec- ti - o - nem mor - tu - o - - - - - - - - rum,
- o - - nem mor - tu - o - - - rum, re - sur - rec - ti - o - - -
- - - - to re - sur - rec - ti - o - - - - nem mor-tu - o - -

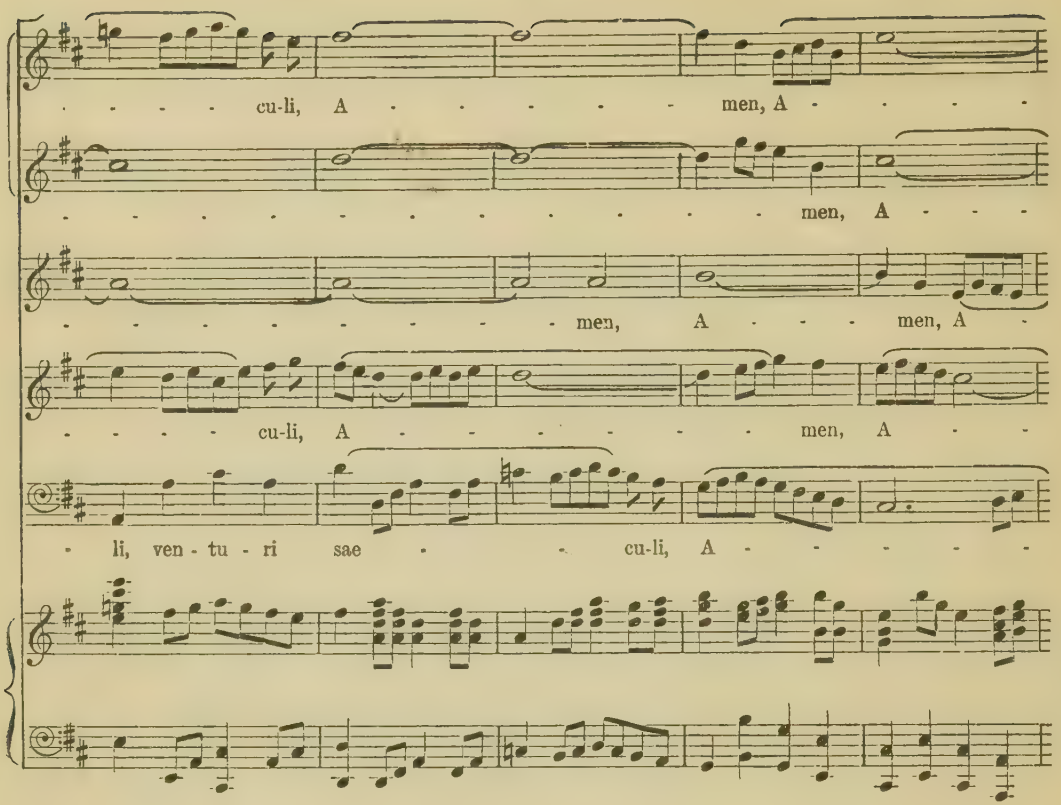

rum, re-sur-rec-ti-o-nem mor-tu-o-rum,
rum, re-sur-rec-ti-o-
re-sur-rec-ti-o-nem mor-tu-o-rum, et ex-pec-
-nem mor-tu-o-rum, et ex-
rum,
et ex-pec-to, ex-pec-to, ex-pec-to re-sur-rec-ti-o-nem mor-tu-
-nem, et ex-pec-to, ex-pec-to re-sur-rec-ti-o-nem mor-tu-
to, ex-pec-to, ex-pec-to re-sur-rec-ti-o-nem,
pec-to, ex-pec-to, ex-pec-to re-sur-rec-ti-o-nem mor-tu-
et ex-pec-to, ex-pec-to re-sur-rec-ti-o-nem mor-tu-

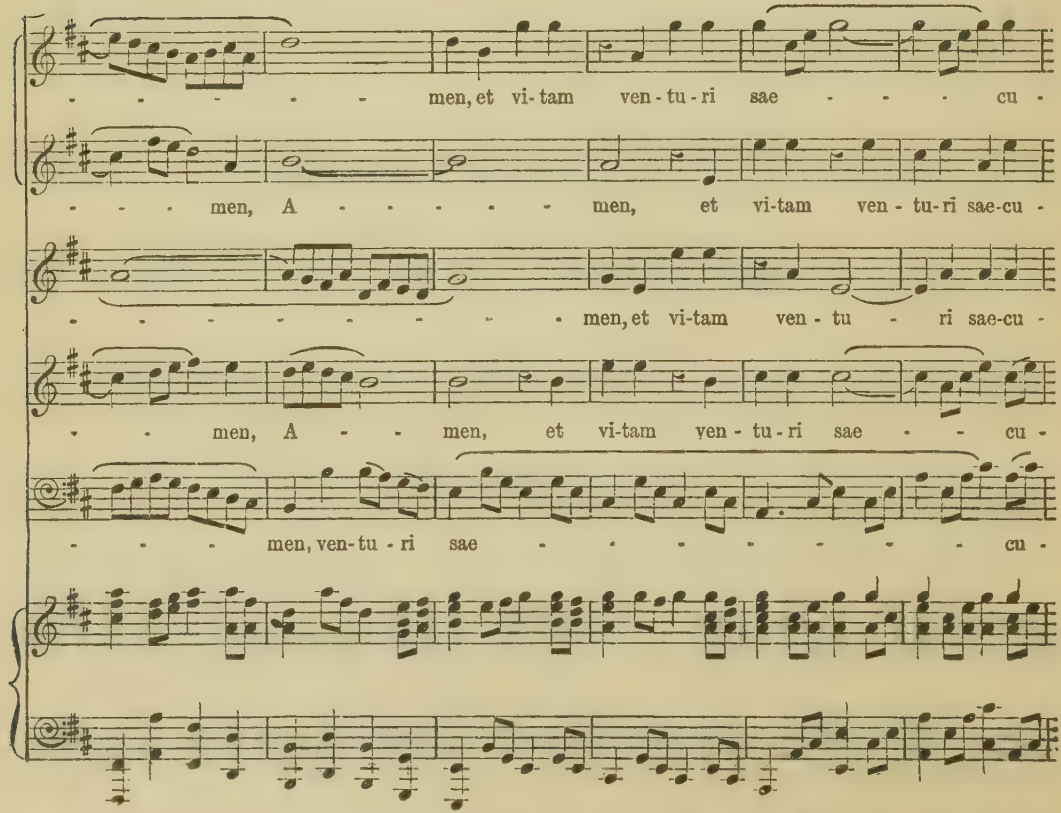

- o - rum, re-sur - rec - ti - o - - - - nem
- o - rum,
re - sur - rec - ti - o - - - - nem mor - tu - o - -
- o - rum, re-sur - rec - ti - o -
- o rum,

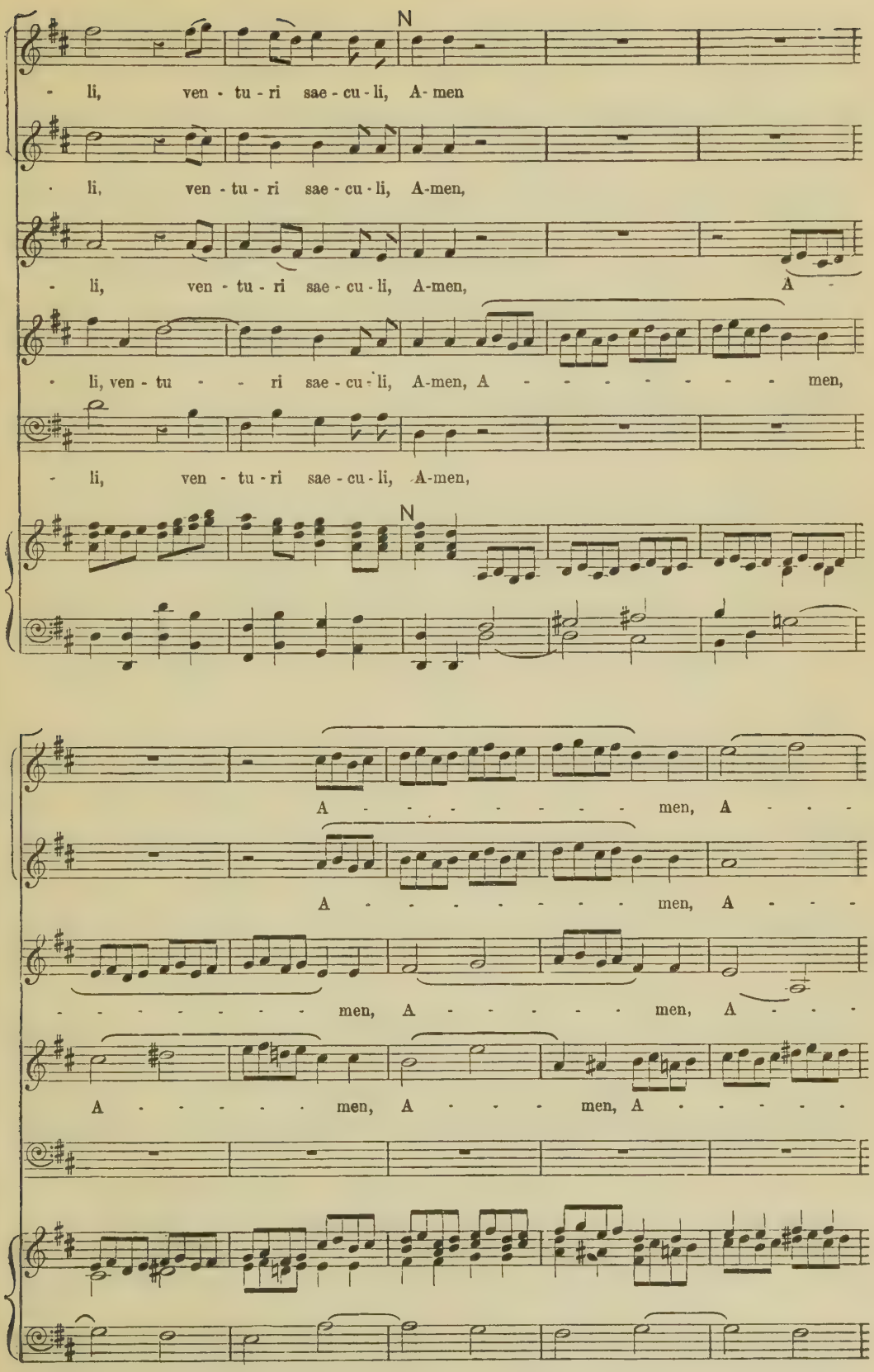

mor - tu - o - - rum, re - sur - rec - - ti - o -
re - sur - rec - ti - o - - - nem, re - sur - rec - -
- rum, re - sur - rec - ti - o - nem mor - tu - o - - rum, re - sur -
- - - - nem mor - tu - o - - rum, re - sur -
re - sur - rec - ti - o - - - - - nem, re - sur -

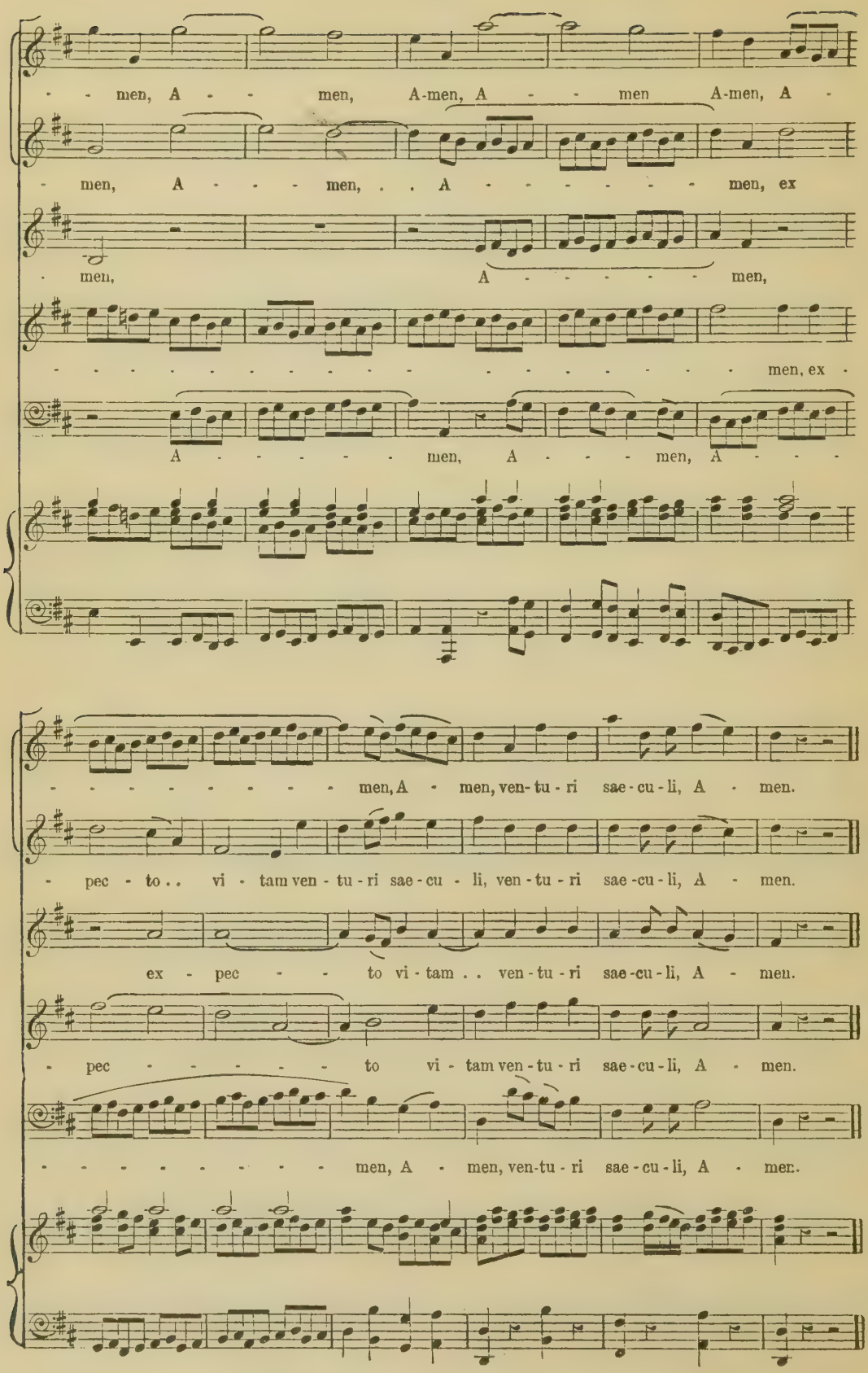

nem mor-tu - o - rum.
ti - o - nem mor-tu - o - rum.
rec - ti - o - nem mor-tu - o - rum.
rec - ti - o - nem mor-tu - o - rum.
rec - ti - o - nem mor-tu - o - rum.
M
Et vi - .
Et
M

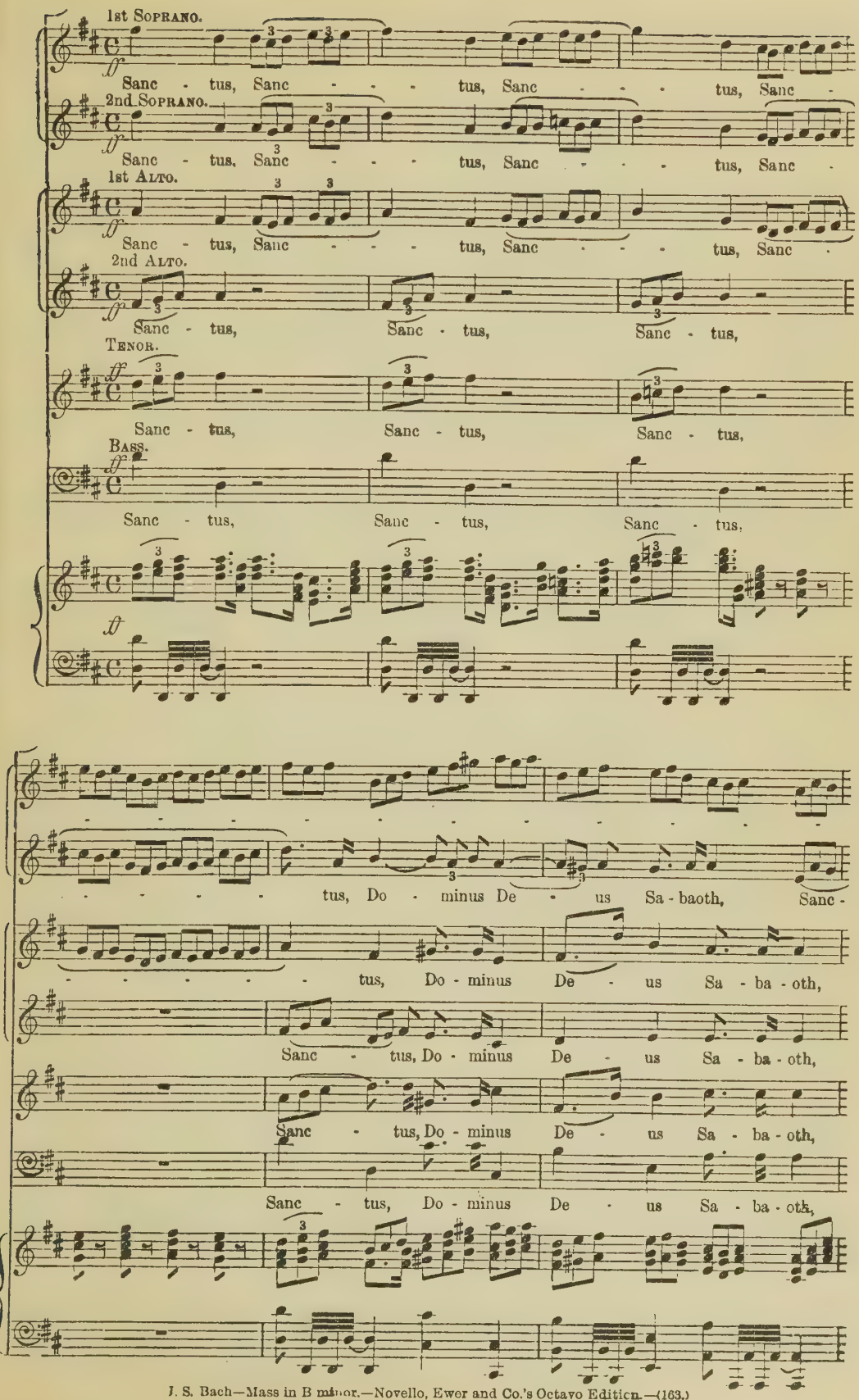

Et vi - - - - tam ven - tu - ri
Et vi - - - - tam ven - tu - ri sae - cu -
- - tam ven - tu - ri sae - cu - li, vi - - tam ven - tu - ri sae - -
vi - - - - tam ven - tu - ri sae - cu - li, vi - - tam ven - tu - ri
Et vi - - - - tam ven - tu - ri . . sae - cu - li, ven - tu - ri
sae - - - - cu li, ven - tu - ri sae - - -
- li, ven - tu - ri sae - - - - - cu - li, A - -
- - - - - - cu - li, A - - - - - - - -
sae - - - - - - - cu - li, ven - tu - ri sae - - -
sae - - - - - - - - - - - - - cu

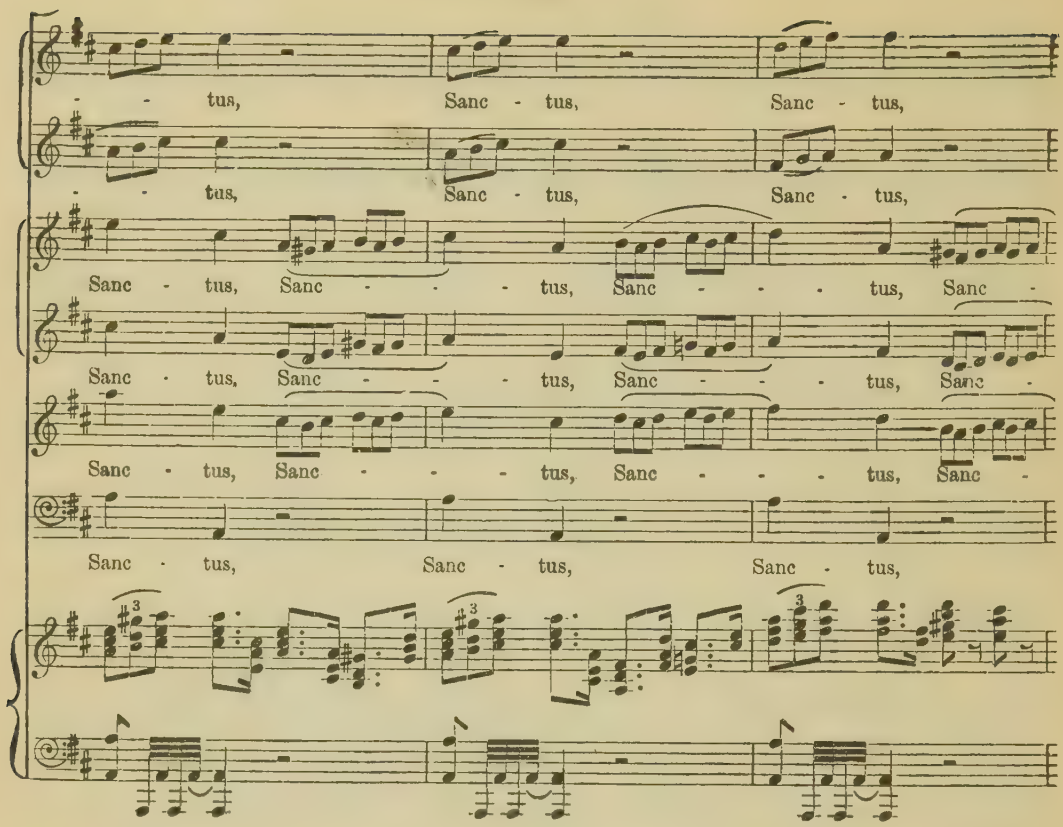

cu-li, A men, A
men, A
men, A men, A
cu-li, A men, A
li, ven-tu-ri sae cu-li, A

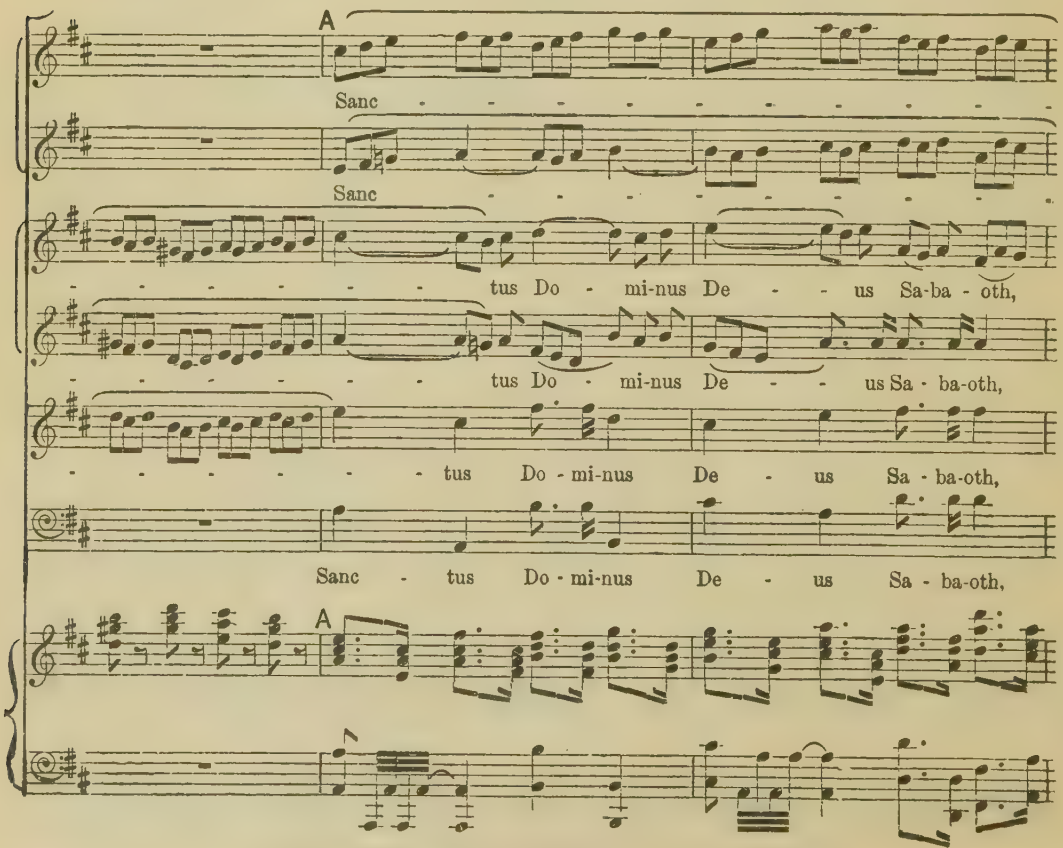

men, et vi-tam ven-tu-ri sae cu-
men, A men, et vi-tam ven-tu-ri sae-cu-
men, et vi-tam ven-tu ri sae-cu-
men, A men, et vi-tam ven-tu-ri sae cu-
men, ven-tu-ri sae cu-

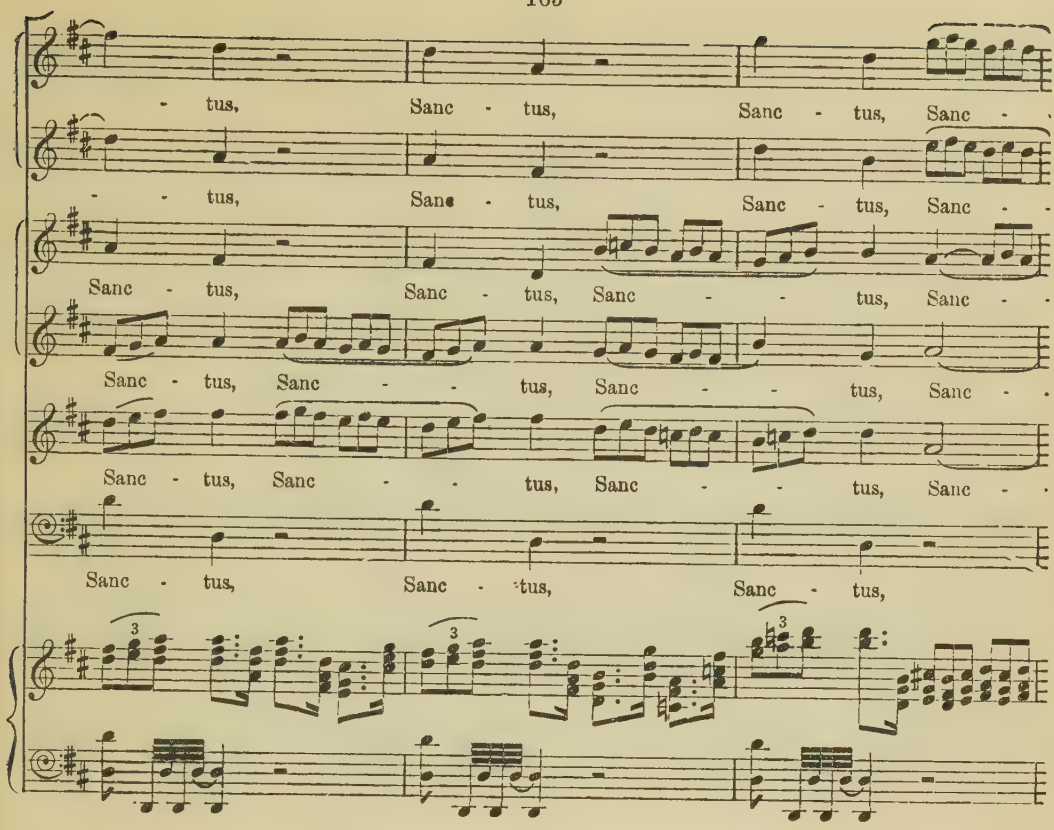

N
- li, ven - tu - ri sae - cu - li, A - men
· li, ven - tu - ri sae - cu - li, A-men,
- li, ven - tu - ri sae - cu - li, A-men, A -
· li, ven - tu - - ri sae - cu - li, A-men, A - - - - - - - - men,
- li, ven - tu - ri sae - cu - li, A-men,
N
A - - - - - - - - men, A - - -
A - - - - - - - - men, A - - -
- - - - - - - - men, A - - - - - - - men, A - - -
A - - - - - men, A - - - - men, A - - - - - -

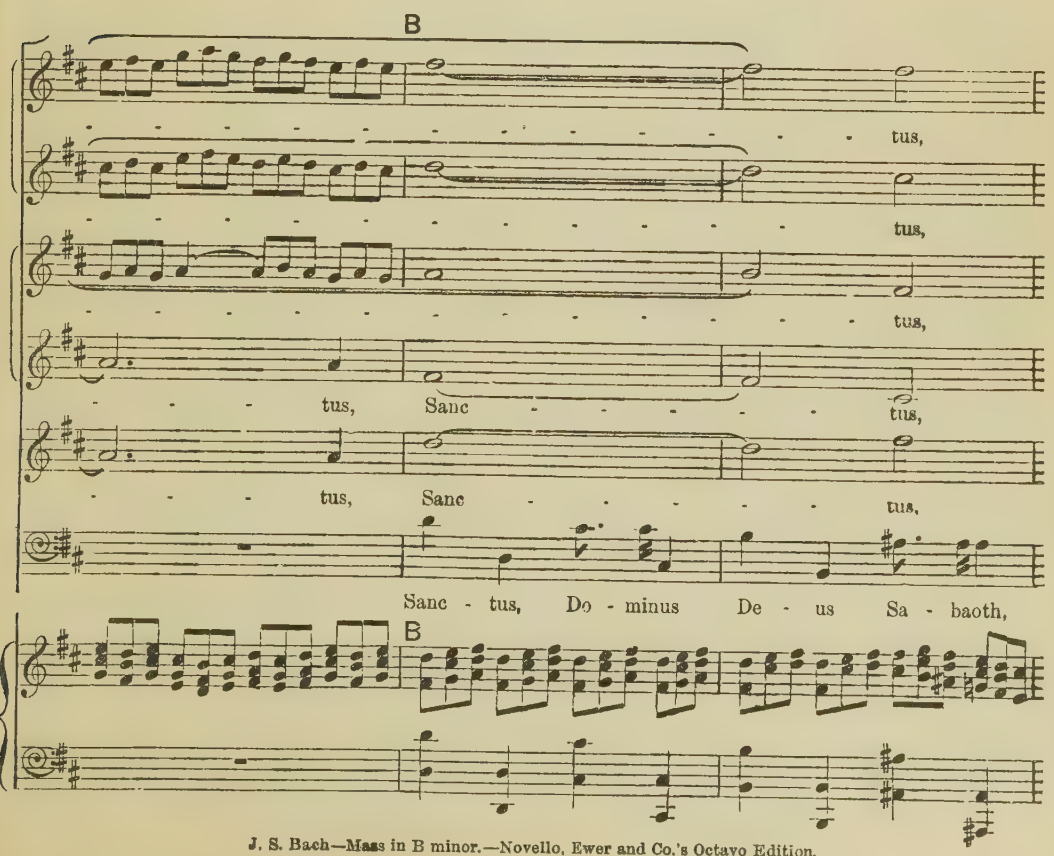

men, A - men, A-men, A - men A-men, A -
men, A - - - men, . . A - - - - - - men, ex
men, A men,
men, ex -
A - - - - men, A - - - men, A - - -
men, A - men, ven-tu - ri sae-cu - li, A - men.
pec - to . . vi - tam ven - tu - ri sae-cu - li, ven-tu - ri sae-cu - li, A - men.
ex - pec - - to vi - tam . . ven-tu - ri sae-cu - li, A - men.
pec - - - - - to vi - tam ven-tu - ri sae-cu - li, A - men.
men, A - men, ven-tu - ri sae-cu - li, A - men.

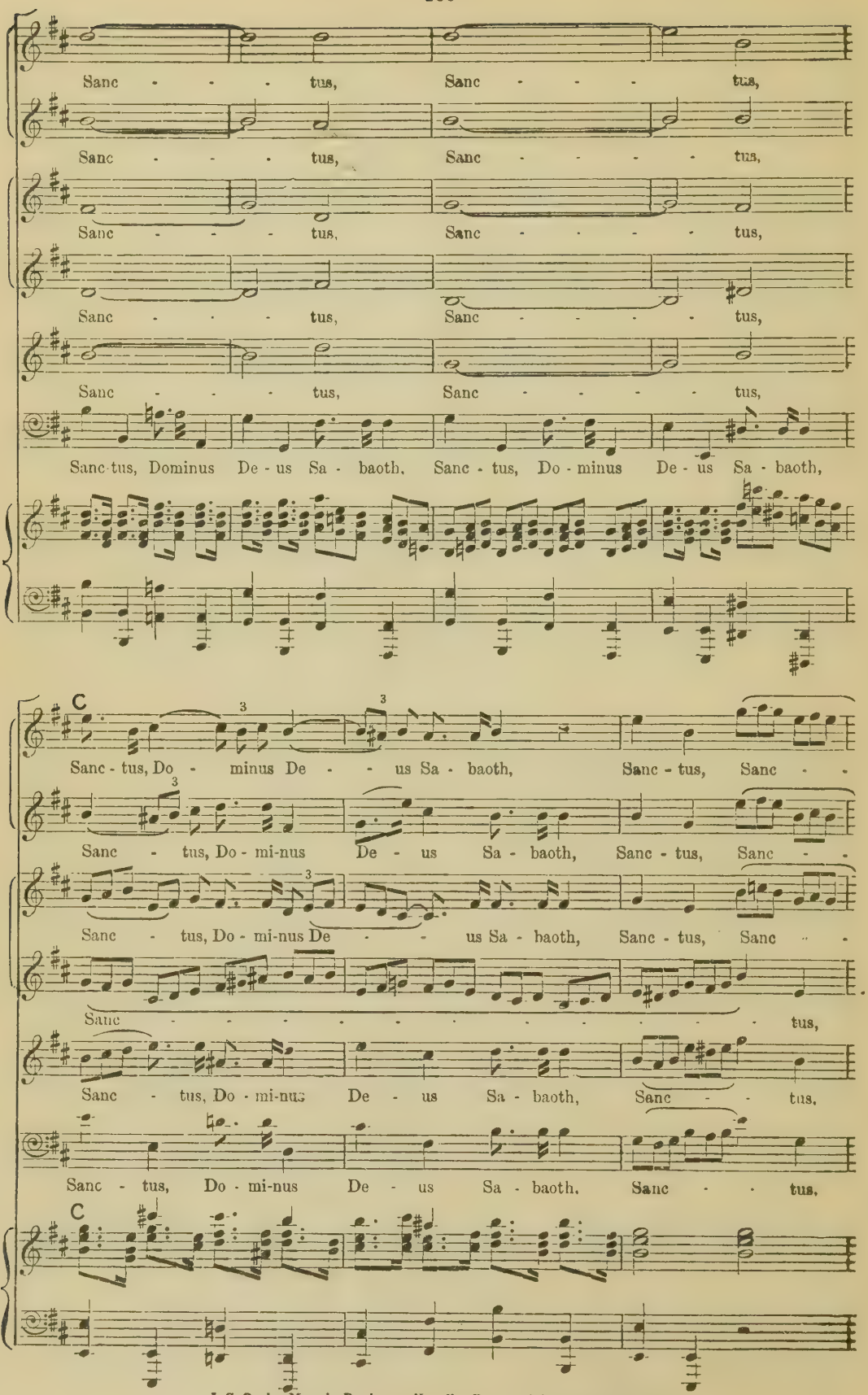

1st SOPRANO.
Sanc - tus, Sanc - - - tus, Sanc - - - tus, Sanc -
2nd SOPRANO.
Sanc - tus, Sanc - - - tus, Sanc - - - tus, Sanc -
1st ALTO.
Sanc - tus, Sanc - - - tus, Sanc - - - tus, Sanc -
2nd ALTO.
Sanc - tus, Sanc - tus, Sanc - tus,
TENOR.
Sanc - tus, Sanc - tus, Sanc - tus,
BASS.
Sanc - tus, Sanc - tus, Sanc - tus,
tus, Do - minus De - us Sa - baoth, Sanc -
tus, Do - minus De - us Sa - ba - oth,
Sanc - tus, Do - minus De - us Sa - ba - oth,
Sanc - tus, Do - minus De - us Sa - ba - oth,
Sanc - tus, Do - minus De - us Sa - ba - oth,

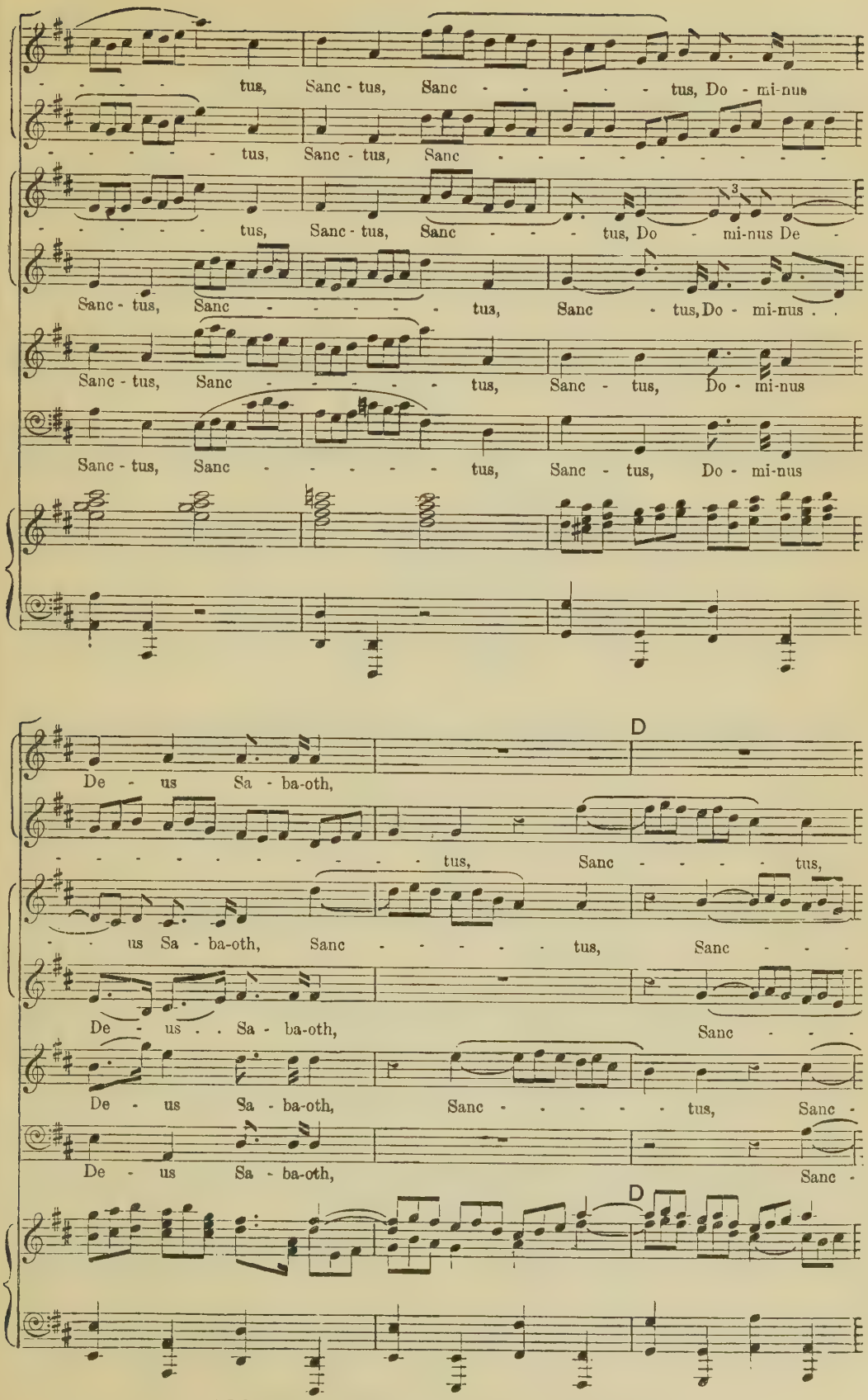

tus, Sanc - tus, Sanc - tus,
tus, Sanc - tus, Sanc - tus,
Sanc - tus, Sanc - - - tus, Sanc - - - tus, Sanc -
Sanc - tus, Sanc - - - tus, Sanc - - - tus, Sanc -
Sanc - tus, Sanc - - - tus, Sanc - - - tus, Sanc -
Sanc - tus, Sanc - tus, Sanc - tus,

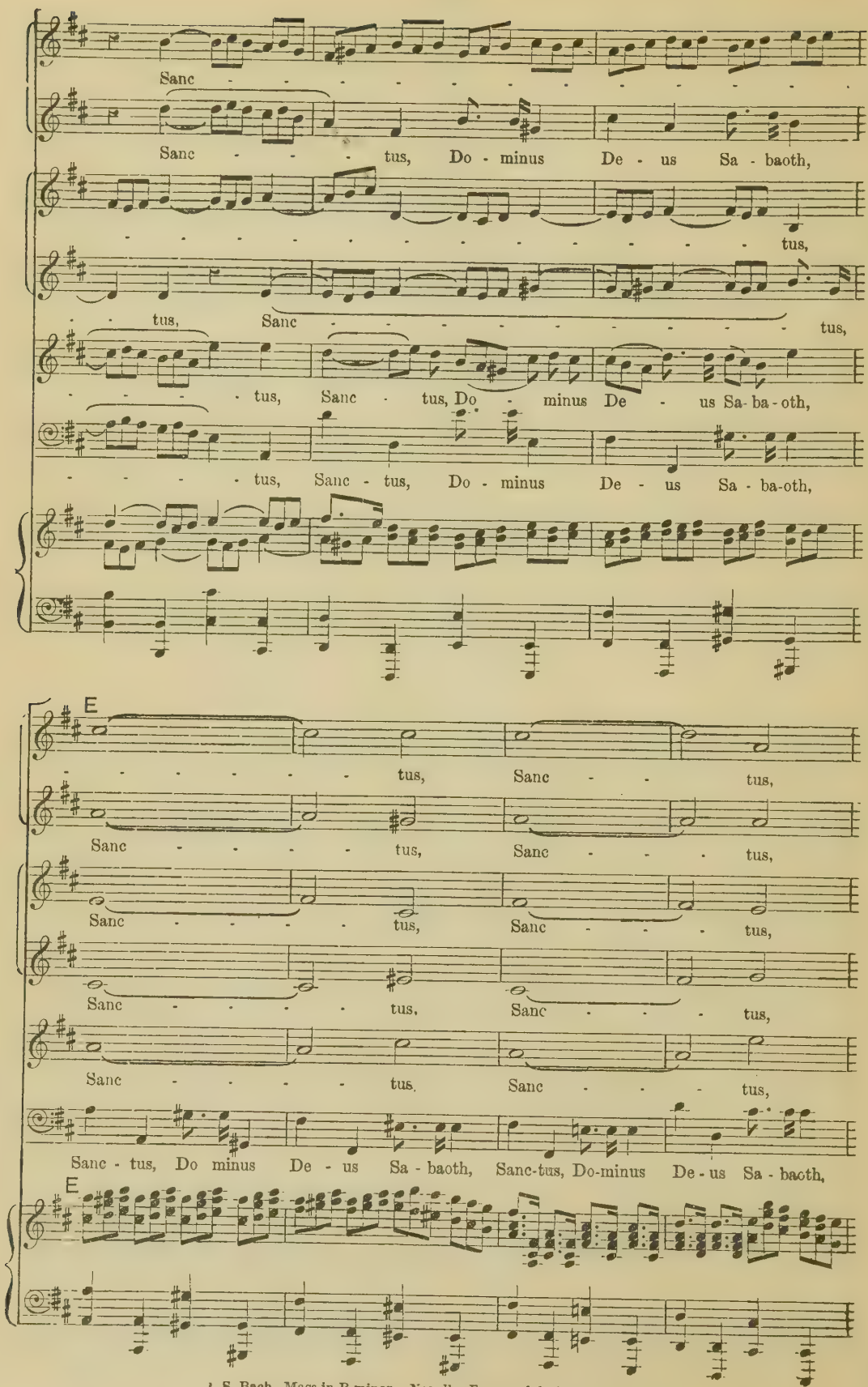

A
Sanc - - - - - - - - - - -
Sanc - - - - - - - - - - -
- - - - - - - tus Do - mi-nus De - - - us Sa-ba - oth,
- - - - - - - - tus Do - mi-nus De - - - us Sa - ba-oth,
- - - - - - - - tus Do - mi-nus De - us Sa - ba-oth,
Sanc - tus Do - mi-nus De - us Sa - ba-oth,
A

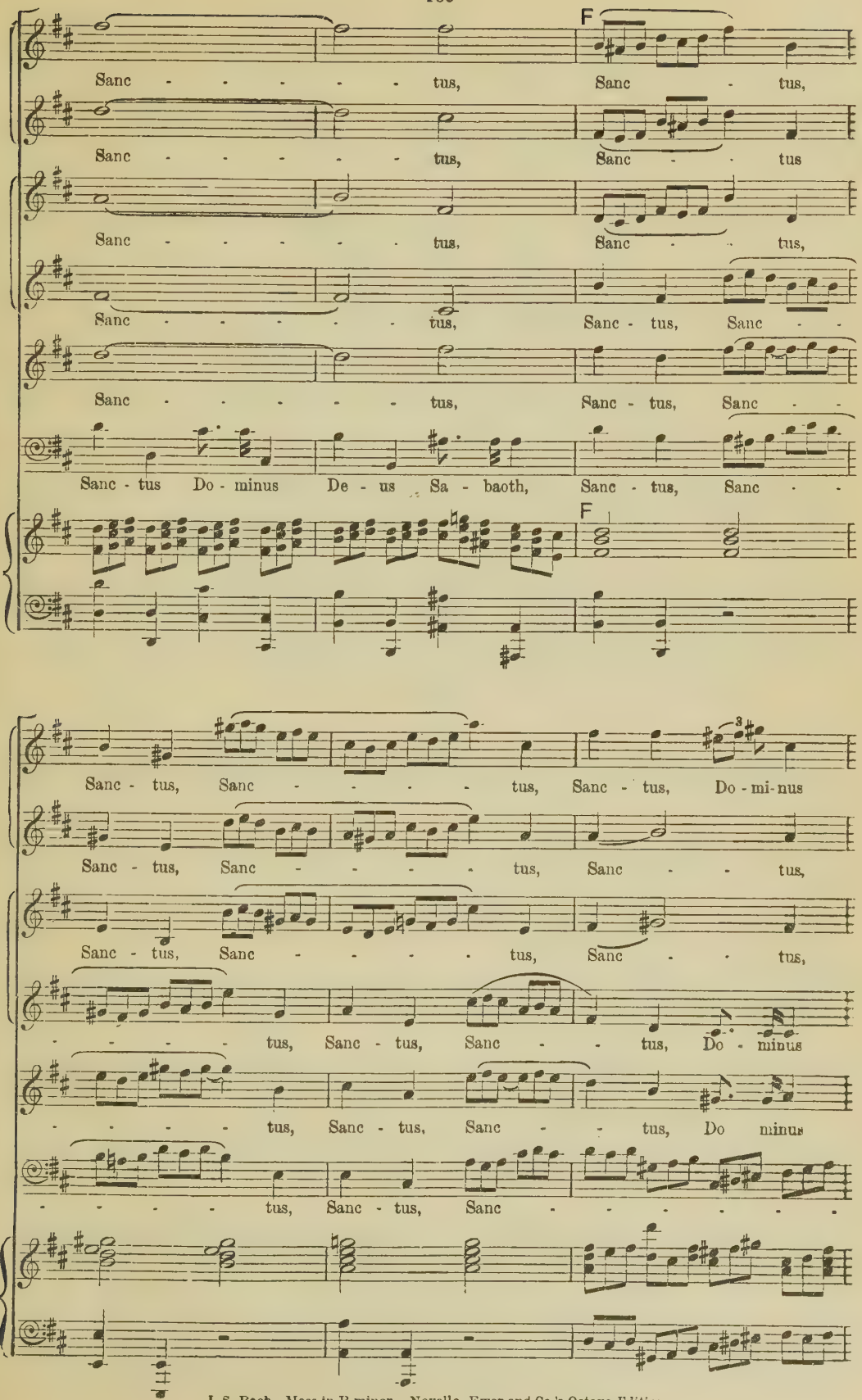

- tus, Sanc - tus, Sanc - tus, Sanc -
- - tus, Sanc - tus, Sanc - tus, Sanc -
Sanc - tus, Sanc - tus, Sanc - - tus, Sanc -
Sanc - tus, Sanc - - tus, Sanc - - tus, Sanc - tus, Sanc - tus, Sanc - tus,

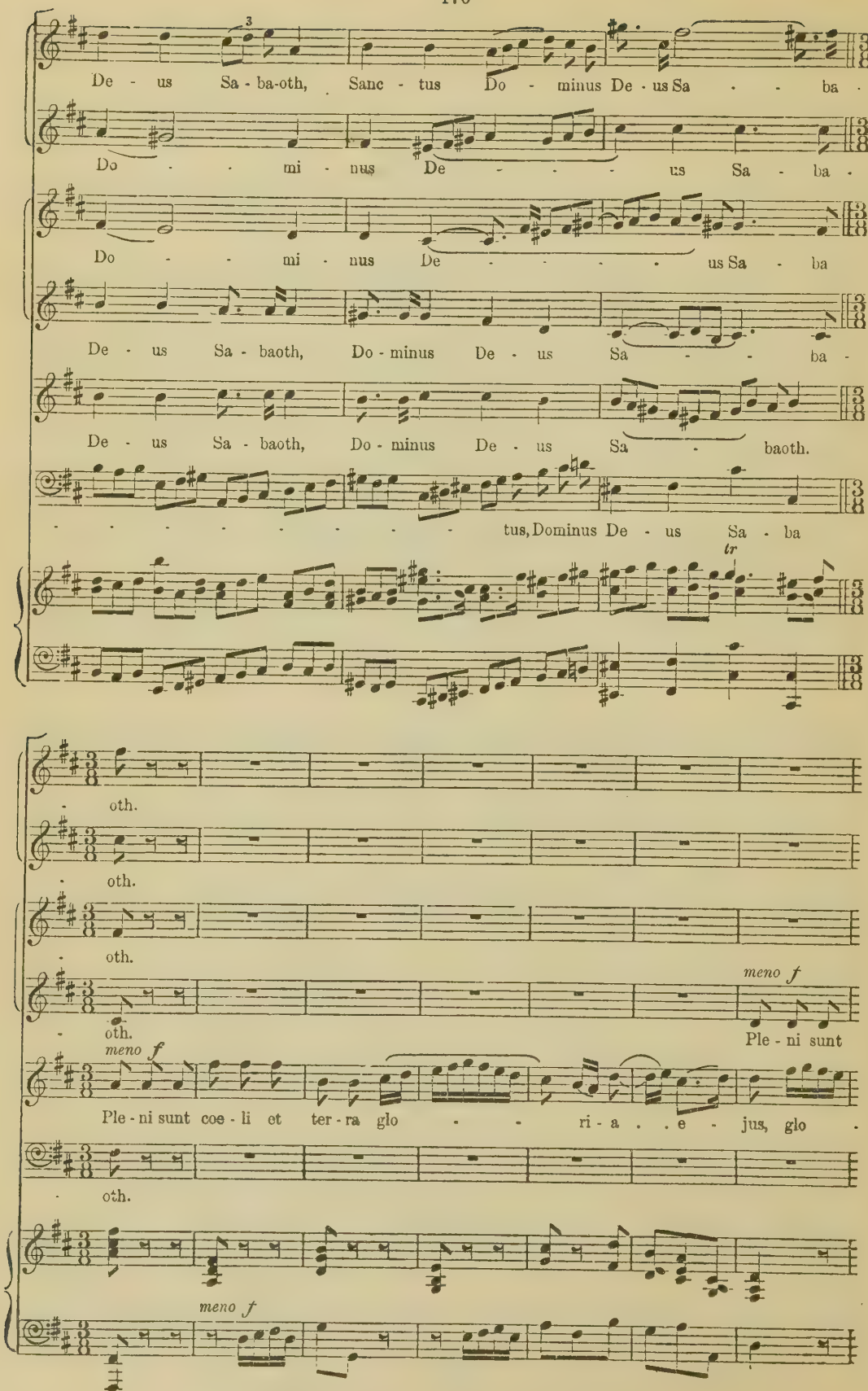

B
tus,
tus,
tus,
- - - tus, Sanc - - - - - tus,
- - - tus, Sanc - - - - - tus,
Sanc - tus, Do - minus De - us Sa - baoth,
B

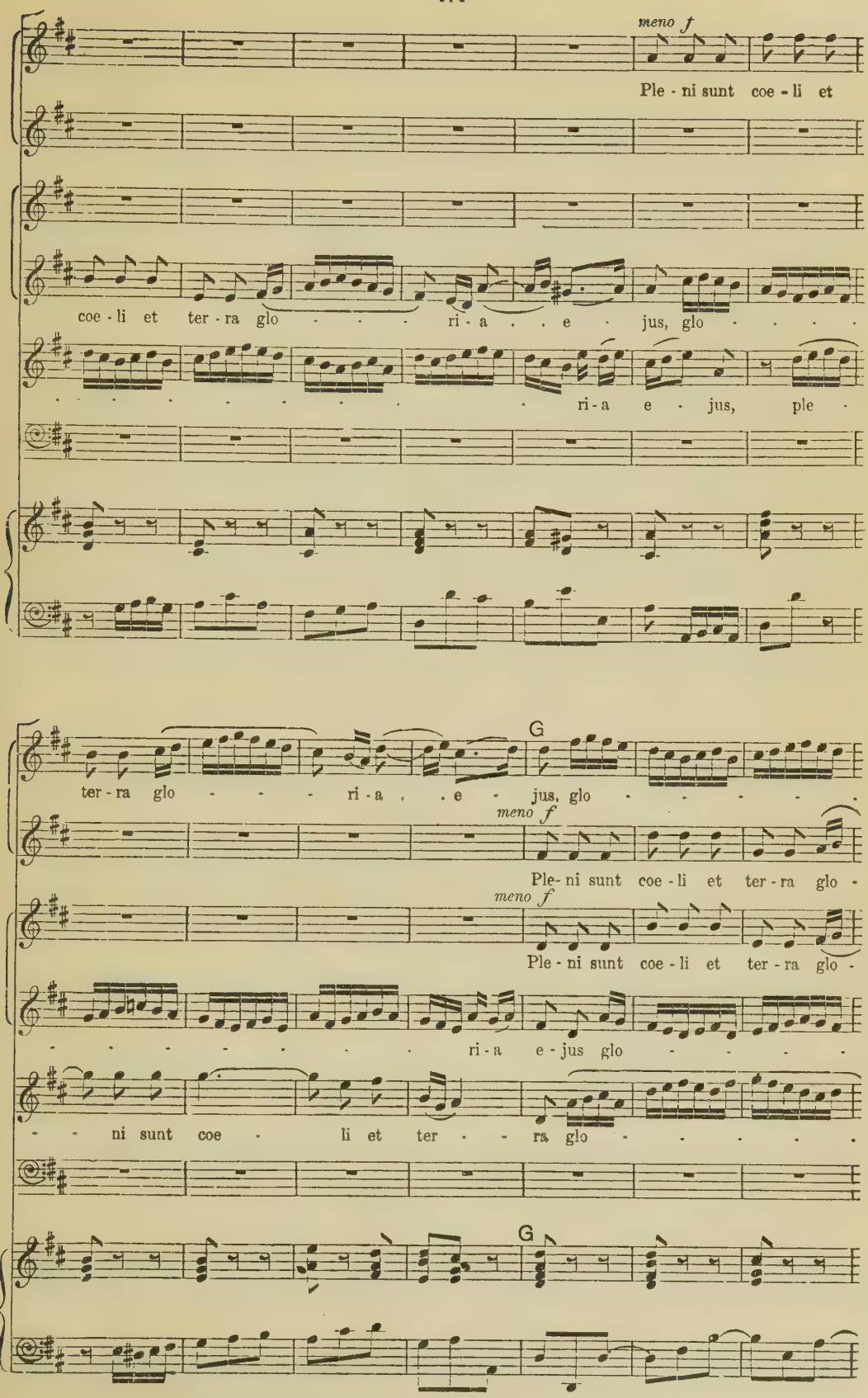

Sanc - - - tus, Sanc - - - tus,
Sanc - - - tus, Sanc - - - - tus,
Sanc - - - tus, Sanc - - - - tus,
Sanc - - - tus, Sanc - - - - tus,
Sanc-tus, Dominus De - us Sa - baoth, Sanc - tus, Do - minus De - us Sa - baoth,
C
Sanc - tus, Do - minus De - - us Sa - baoth, Sanc - tus, Sanc - -
Sanc - tus, Do - mi-nus De - us Sa - baoth, Sanc - tus, Sanc - -
Sanc - tus, Do - mi-nus De - - us Sa - baoth, Sanc - tus, Sanc - -
Sanc - - - - - - - - - - - - tus,
Sanc - tus, Do - mi-nus De - us Sa - baoth, Sanc - - tus,
Sanc - tus, Do - mi-nus De - us Sa - baoth, Sanc - - tus,
C

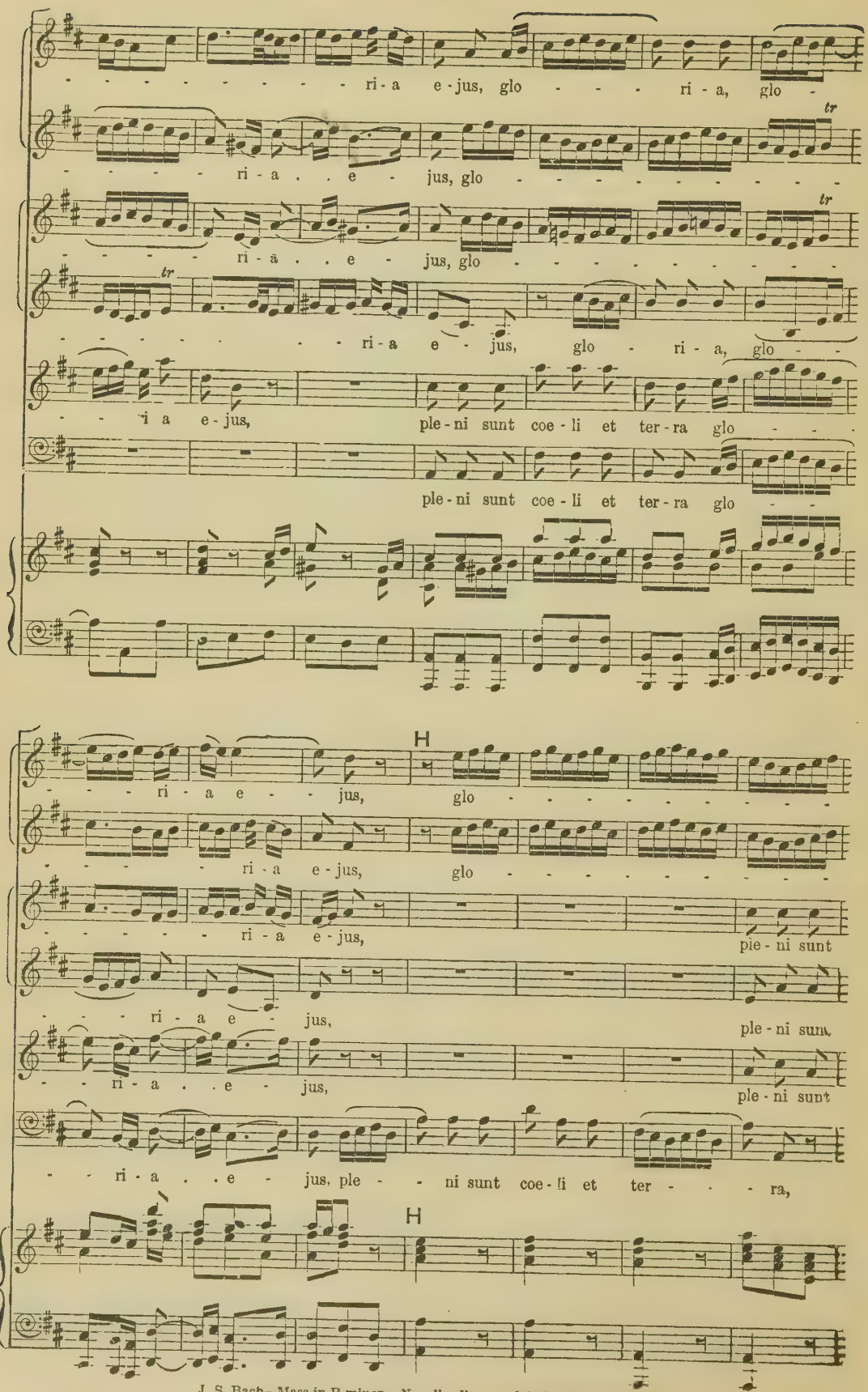

tus, Sanc - tus, Sanc - - - - - tus, Do - mi-nus
tus, Sanc - tus, Sanc
tus, Sanc - tus, Sanc - - - tus, Do - mi-nus De -
Sanc - tus, Sanc - - - - - tus, Sanc - tus, Do - mi-nus . .
Sanc - tus, Sanc - - - - - tus, Sanc - tus, Do - mi-nus
Sanc - tus, Sanc - - - - - tus, Sanc - tus, Do - mi-nus
D
De - us Sa - ba-oth,
tus, Sanc - - - - tus,
us Sa - ba-oth, Sanc - - - - - tus, Sanc - - -
De - us . Sa - ba-oth, Sanc - - -
De - us Sa - ba-oth, Sanc - - - - - tus, Sanc -
De - us Sa - ba-oth, Sanc -
D

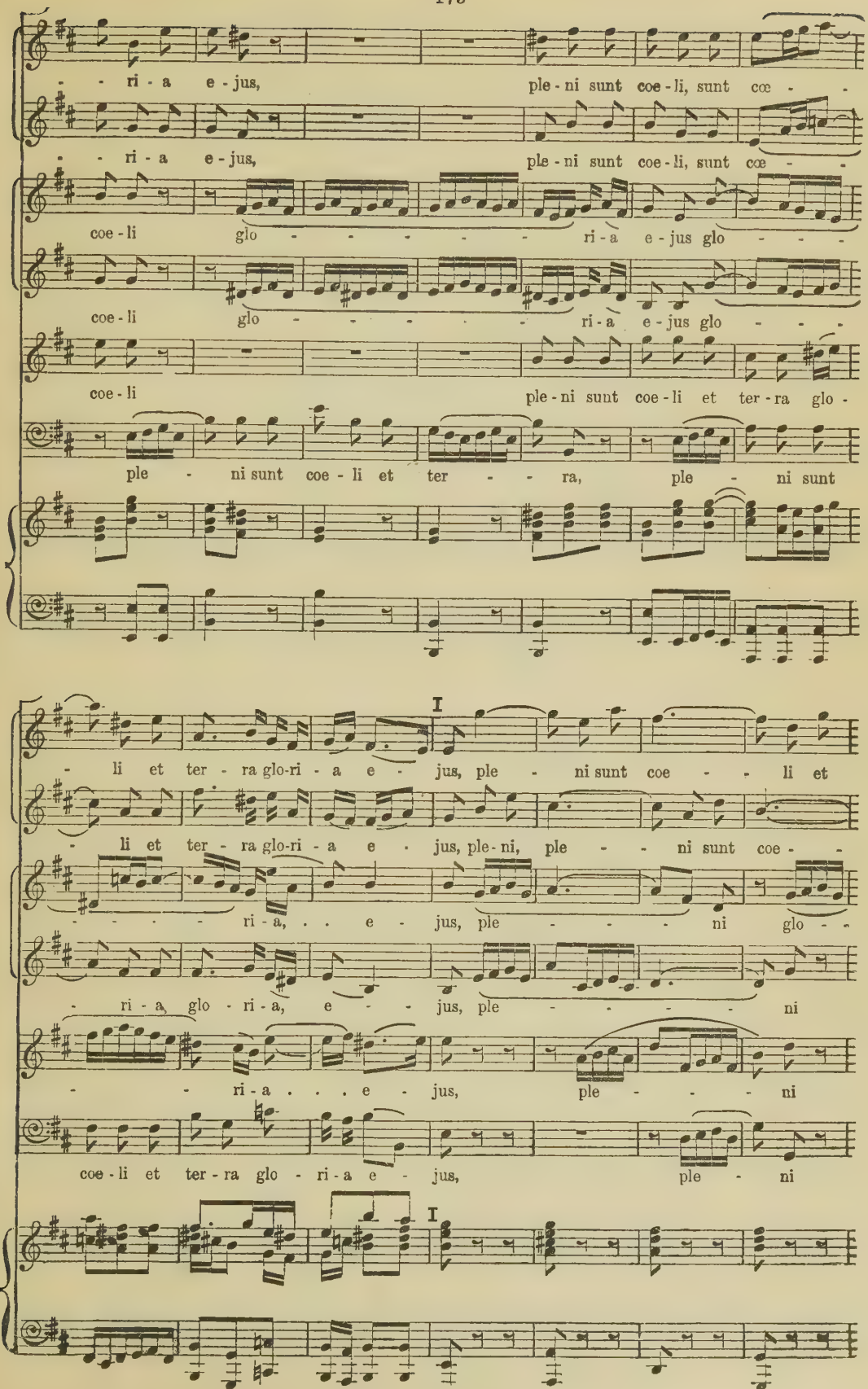

Sanc - - - - - - - - - - - - - - -
Sanc - - - - tus, Do - minus De - us Sa - baoth,
- - - - - - - - - - - - - - - - - tus,
tus, Sanc - - - - - - - - - - - - - - tus,
- - - - tus, Sanc - tus, Do - minus De - us Sa - ba - oth,
- - - - - tus, Sanc - tus, Do - minus De - us Sa - ba-oth,
E
- - - - - - tus, Sanc - - - tus,
Sanc - - - - - tus, Sanc - - - - tus,
Sanc - - - - - tus, Sanc - - - - tus,
Sanc - - - - - tus, Sanc - - - - tus,
Sanc - - - - - tus, Sanc - - - - tus,
Sanc - tus, Do minus De - us Sa - baoth, Sanc-tus, Do-minus De - us Sa - baoth,
E

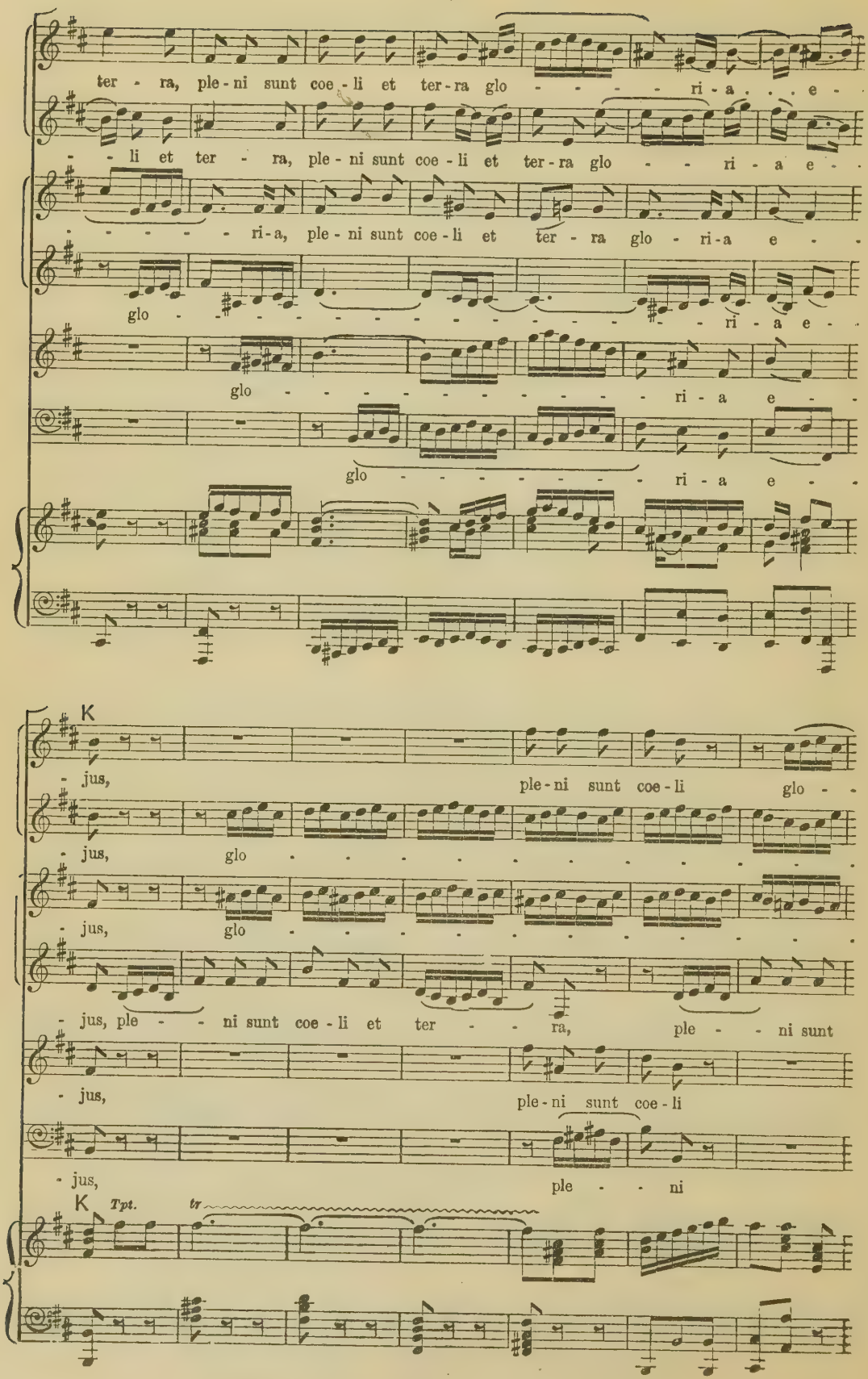

F
Sanc - - - - - - tus,
Sanc - tus,
Sanc - - - - - - tus,
Sanc - - tus
Sanc - - - - - - tus,
Sanc - - tus,
Sanc - - - - - - tus,
Sanc - tus, Sanc -
Sanc - - - - - - tus,
Sanc - tus, Sanc -
Sanc - tus Do - minus De - us Sa - baoth,
Sanc - tus, Sanc -
F
Sanc - tus, Sanc - - - - - tus, Sanc - tus, Do - mi - nus
Sanc - tus, Sanc - - - - - tus, Sanc - - tus,
Sanc - tus, Sanc - - - - - tus, Sanc - - tus,
- - - - - tus, Sanc - tus, Sanc - - tus, Do - minus
- - - - - tus, Sanc - tus, Sanc - - tus, Do minus
- - - - - tus, Sanc - tus, Sanc - - - - - -

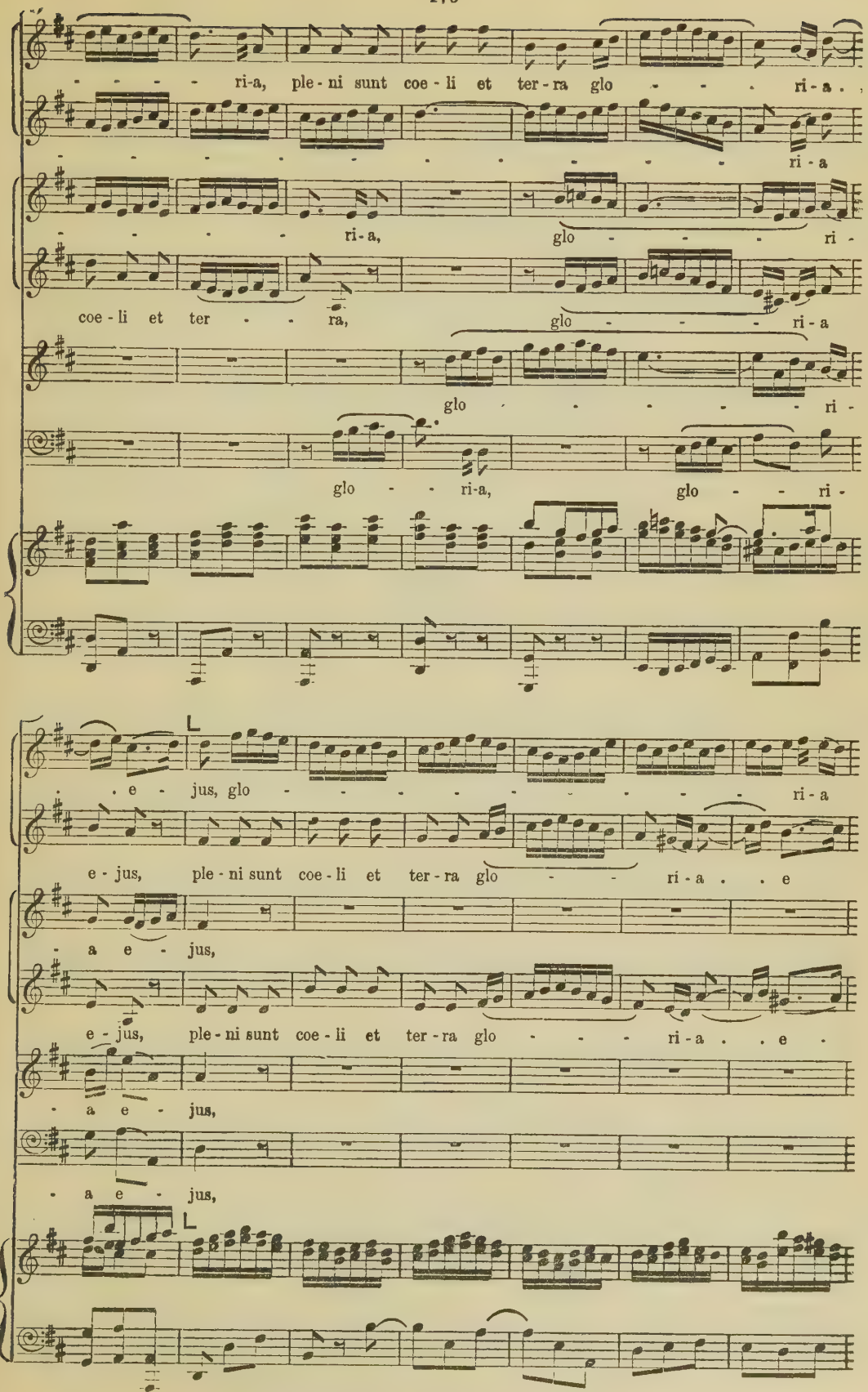

De - us Sa - ba-oth, Sanc - tus Do - minus De - us Sa - - - ba -
Do - - - mi - nus De - - - - us Sa - ba -
Do - - - mi - nus De - - - - - us Sa - ba
De - us Sa - baoth, Do - minus De - us Sa - - - ba -
De - us Sa - baoth, Do - minus De - us Sa - baoth.
- - - - - - - - - - tus, Dominus De - us Sa - ba
tr
- oth.
- oth.
- oth.
- oth.
meno f
Ple - ni sunt
meno f
Ple - ni sunt coe - li et ter - ra glo - - - ri - a . . e - jus, glo -
- oth.
meno f

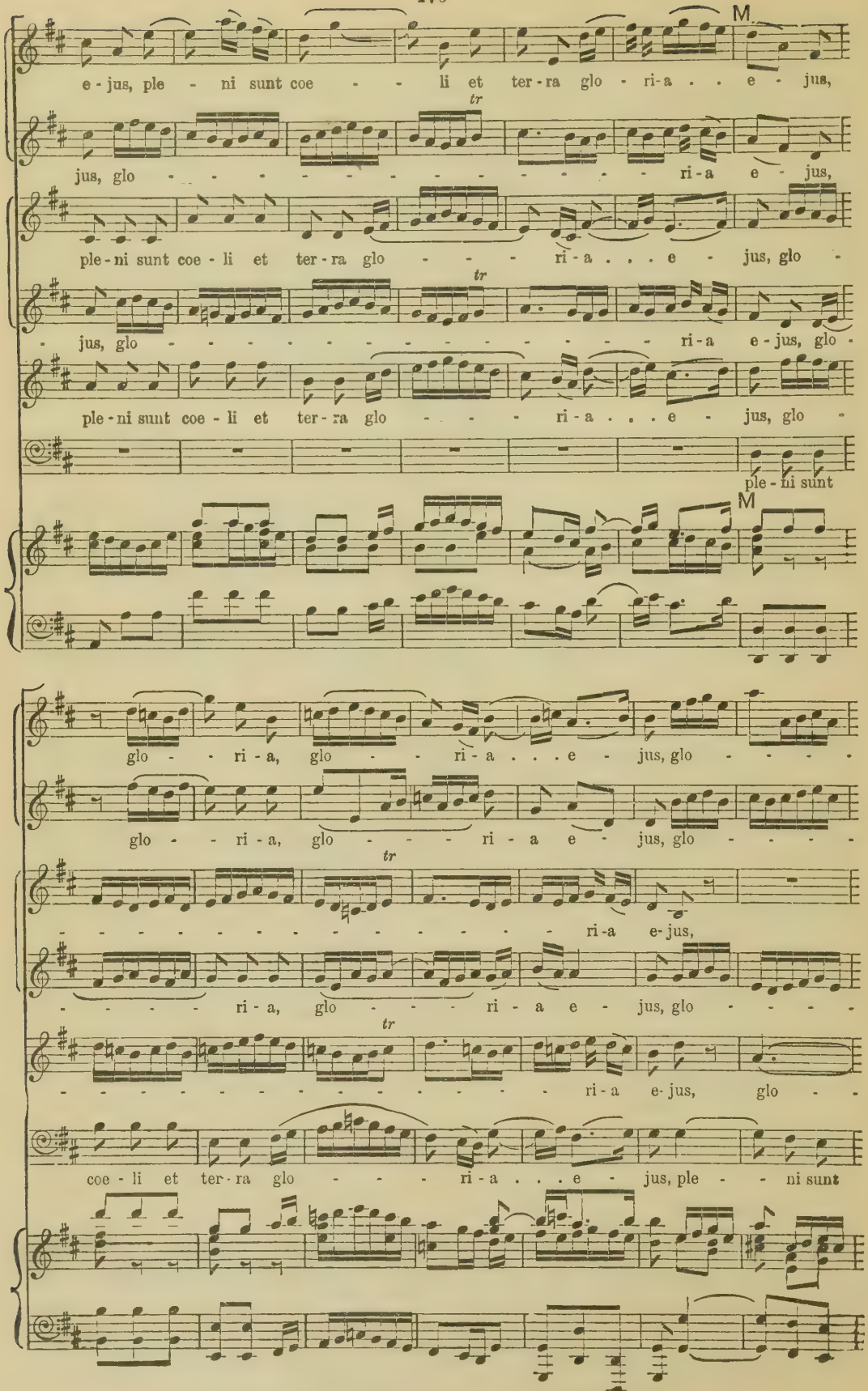
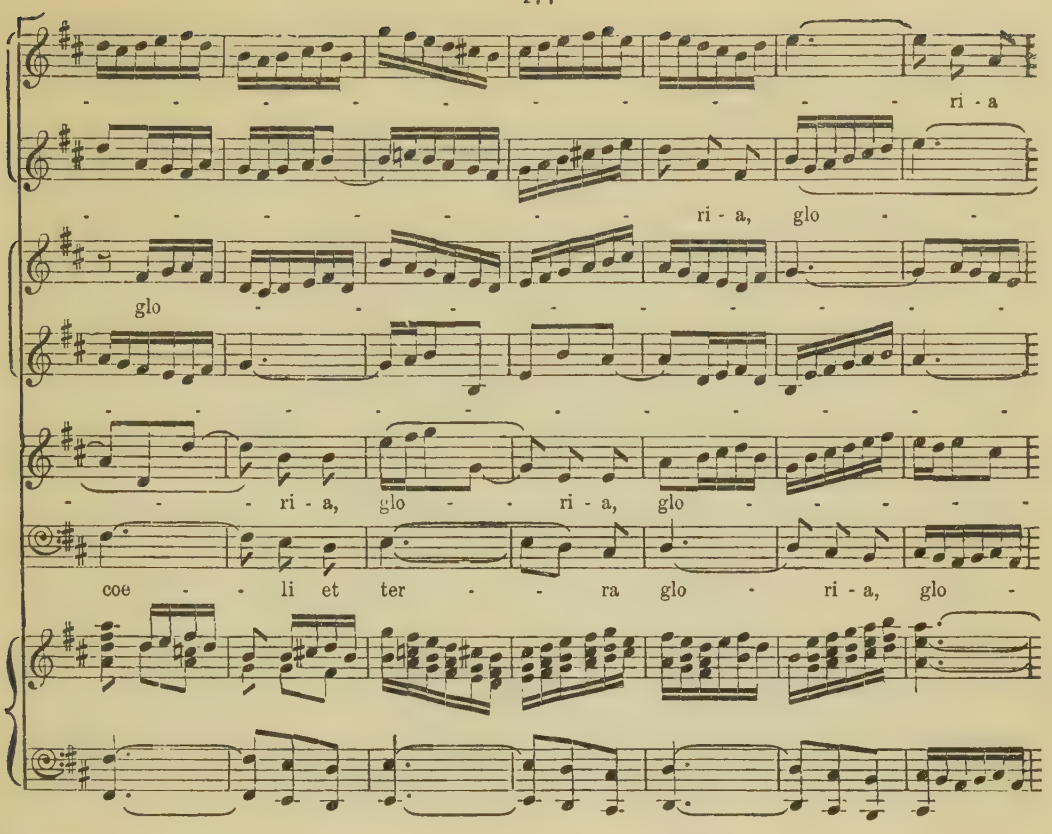

meno f
Ple - ni sunt coe - li et
coe - li et ter - ra glo - - - - ri - a . . e - jus, glo - - - -
- - - - - - - - - ri - a e - jus, ple -
G
ter - ra glo - - - - ri - a , . e - jus, glo - - - - - -
meno f
Ple - ni sunt coe - li et ter - ra glo -
meno f
Ple - ni sunt coe - li et ter - ra glo -
- - - - - - - - ri - a e - jus glo - - - - -
- - ni sunt coe - li et ter - - ra glo - - - - - -
G

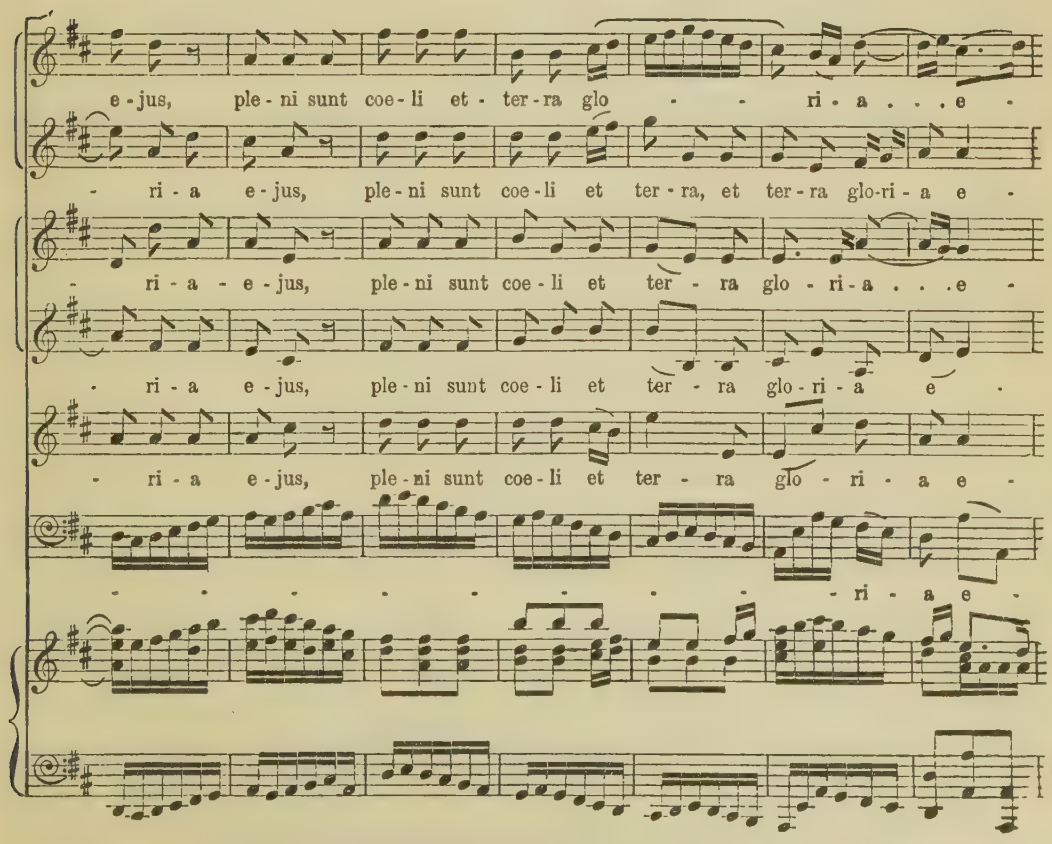

ri - a e - jus, glo - - - ri - a, glo -
ri - a . . e - jus, glo
ri - a . . e - jus, glo
ri - a e - jus, glo - ri - a, glo -
- i a e - jus, ple - ni sunt coe - li et ter - ra glo - -
ple - ni sunt coe - li et ter - ra glo - -
H
- - ri - a e - - jus, glo
ri - a e - jus, glo
ri - a e - jus, ple - ni sunt
ri - a e - jus, ple - ni sunt
ri - a . e - jus, ple - ni sunt
- - ri - a . . e - jus, ple - - ni sunt coe - li et ter - - - ra,
H

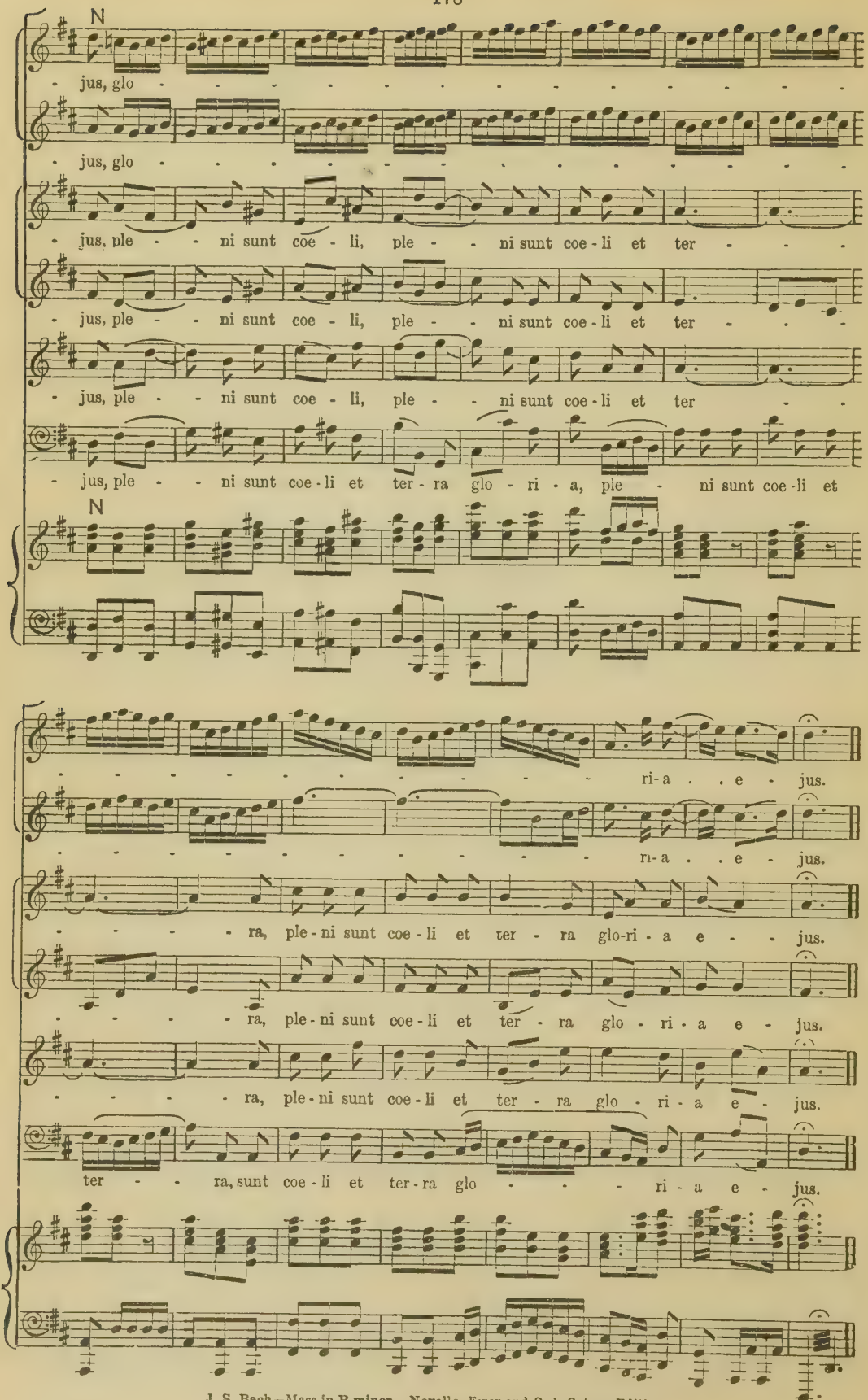

- - ri - a e - jus, ple - ni sunt coe - li, sunt cœ - -
- - ri - a e - jus, ple - ni sunt coe - li, sunt cœ - -
coe - li glo - - - - - - ri - a e - jus glo - - -
coe - li glo - - - - - - ri - a e - jus glo - - -
coe - li ple - ni sunt coe - li et ter - ra glo -
ple - ni sunt coe - li et ter - - - ra, ple - ni sunt
I
- li et ter - ra glo-ri - a e - jus, ple - ni sunt coe - - li et
- li et ter - ra glo-ri - a e - jus, ple - ni, ple - - - ni sunt coe - -
- - - - - ri - a, . . e - jus, ple - - - - ni glo - -
- ri - a, glo - ri - a, e - - - jus, ple - - - - - - ni
- - ri - a . . . e - jus, ple - - - - ni
coe - li et ter - ra glo - ri - a e - jus, ple - ni
I

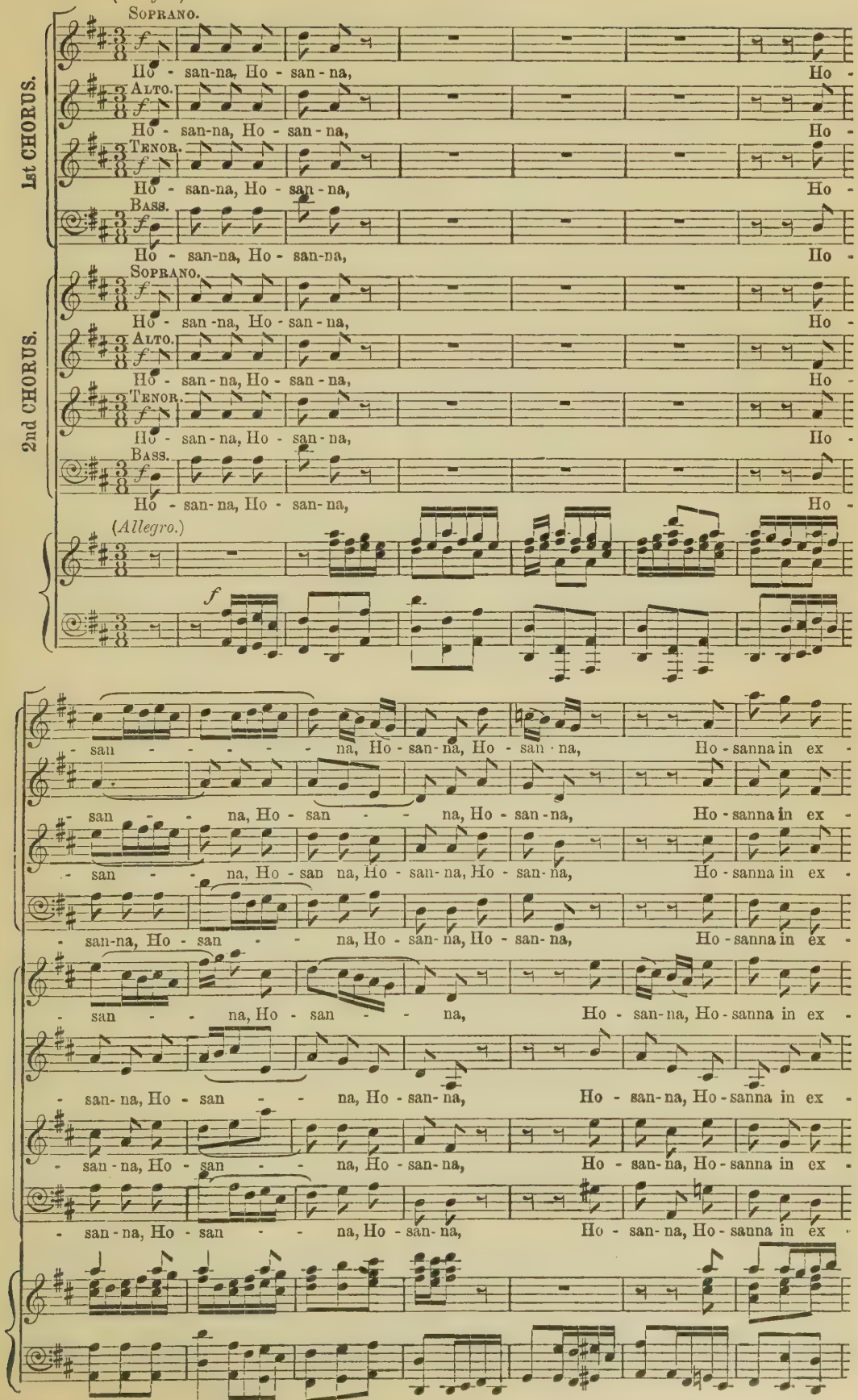

ter - ra, ple - ni sunt coe - li et ter - ra glo - - - - - ri - a . . e -
- - li et ter - ra, ple - ni sunt coe - li et ter - ra glo - - ri - a e - -
- - - - - ri - a, ple - ni sunt coe - li et ter - ra glo - ri - a e - -
glo - - - - -

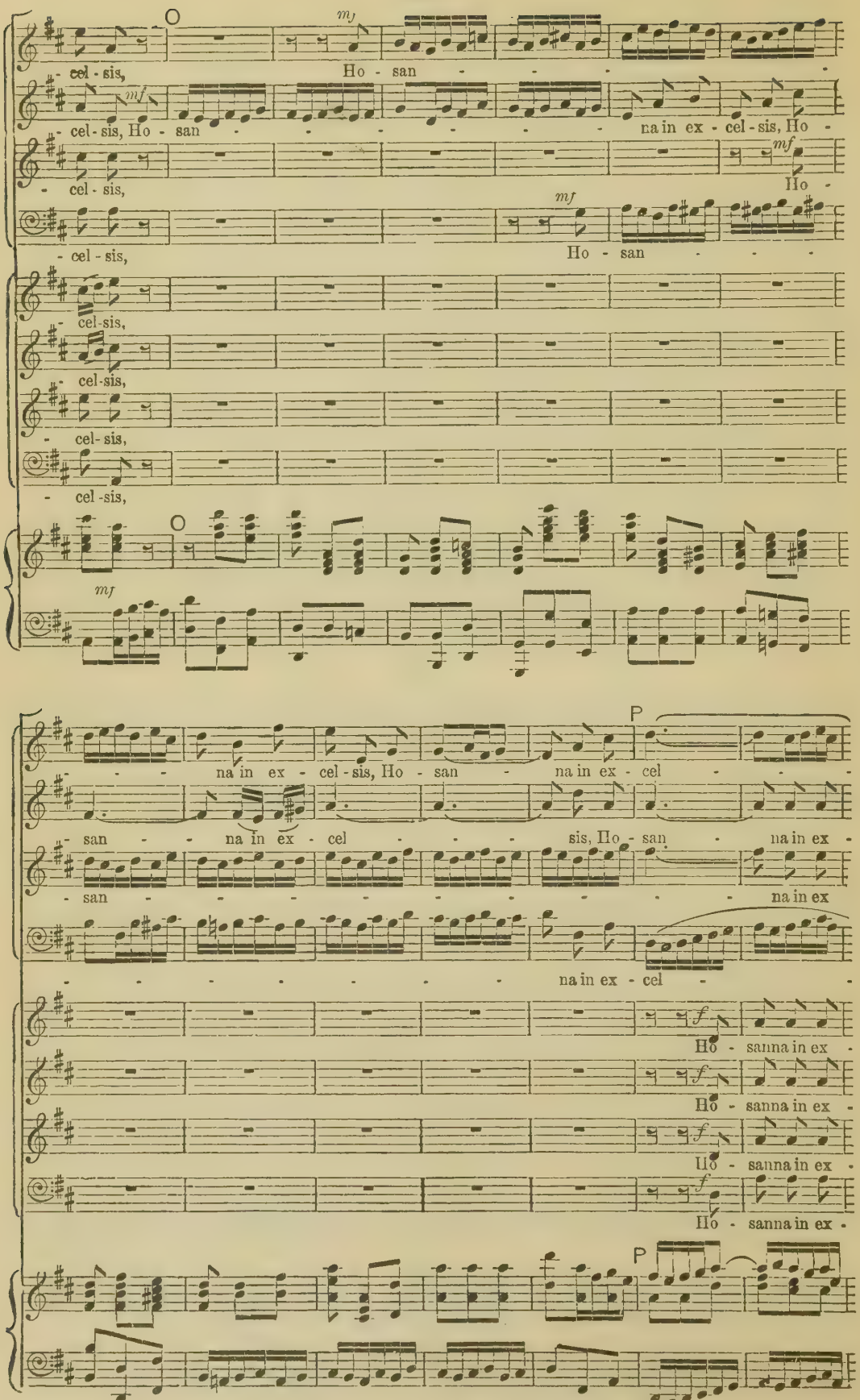

ri-a, ple-ni sunt coe-li et ter-ra glo - - - ri-a,
- - - - - - - - - - - - ri-a
- - - - ri-a, glo - - - - ri-
coe-li et ter - - - ra, glo - - - - ri-a
glo - - - - - ri-
glo - - ri-a, glo - - ri-
L
. . e - jus, glo - - - - - - - - - ri-a
e-jus, ple-ni sunt coe-li et ter-ra glo - - ri-a . . e
- a e - jus,
e-jus, ple-ni sunt coe-li et ter-ra glo - - - ri-a . . e .
- a e - jus,
- a e - jus,
L

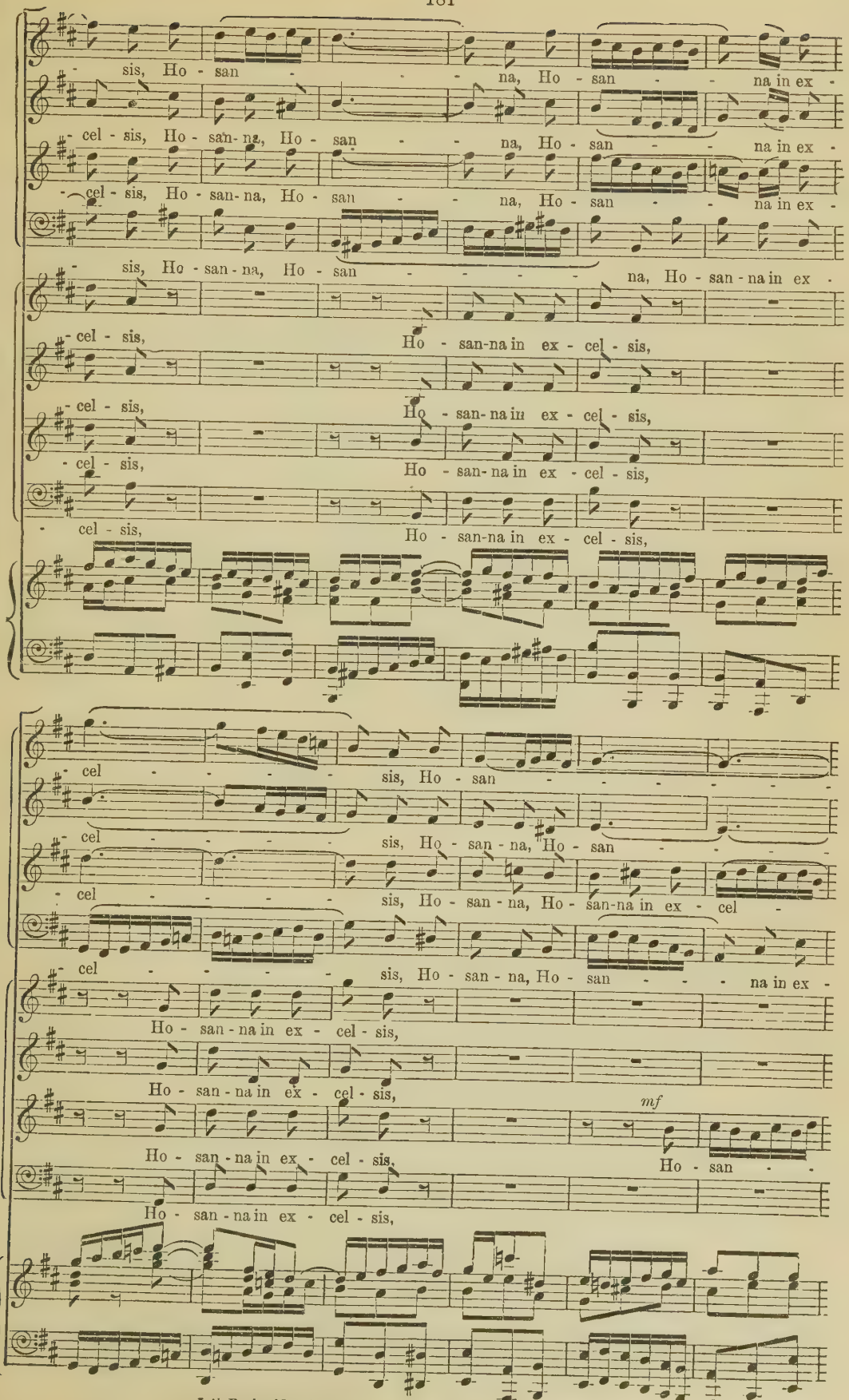

M
e - jus, ple - ni sunt coe - - li et ter - ra glo - ri - a . . e - jus,
tr
jus, glo - - - - - - - - - - - - - - ri - a e - jus,
ple - ni sunt coe - li et ter - ra glo - - - - ri - a . . . e - jus, glo -
tr
- jus, glo - - - - - - - - - - - - - - ri - a e - jus, glo -
ple - ni sunt coe - li et ter - ra glo - - - - ri - a . . . e - jus, glo -
ple - ni sunt
M
glo - - ri - a, glo - - ri - a . . . e - jus, glo - - - -
glo - - ri - a, glo - - - - ri - a e - jus, glo - - - -
tr
- - - - - - - - - - - - - - - - ri - a e - jus,
- - - - - ri - a, glo - - - - ri - a e - jus, glo - - - -
tr
- - - - - - - - - - - - - - - - ri - a e - jus, glo - -
coe - li et ter - ra glo - - - - ri - a . . . e - jus, ple - - ni sunt

ri - a
ri - a, glo
glo
ri - a, glo ri - a, glo
coe li et ter ra glo ri - a, glo

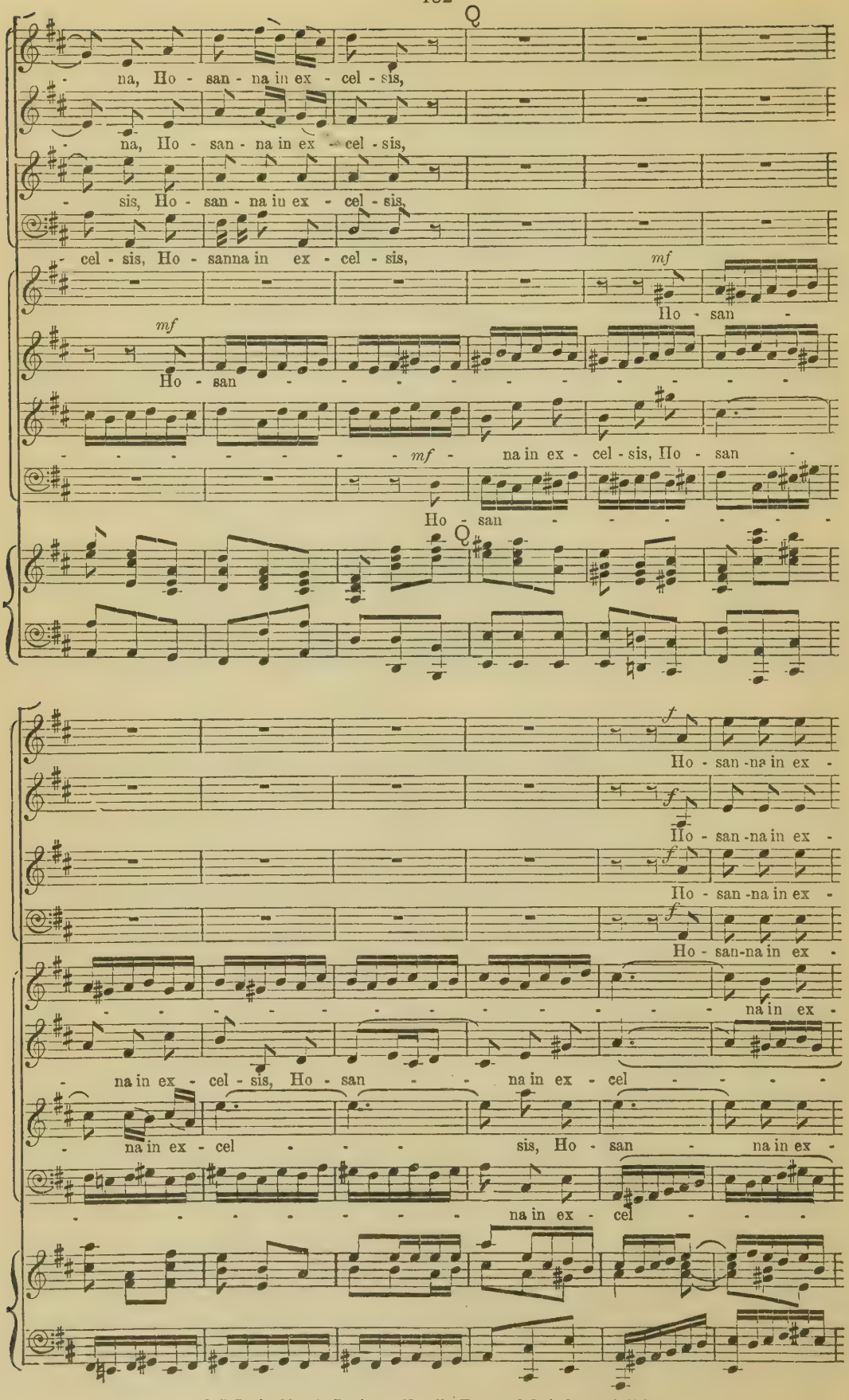

e - jus, ple - ni sunt coe - li et - ter - ra glo ri - a . . e -
ri - a e - jus, ple - ni sunt coe - li et ter - ra, et ter - ra glo-ri - a e -
ri - a - e - jus, ple - ni sunt coe - li et ter - ra glo - ri - a . . . e -
ri - a e - jus, ple - ni sunt coe - li et ter - ra glo - ri - a e .
ri - a e - jus, ple - ni sunt coe - li et ter - ra glo - ri - a e -
ri - a e -

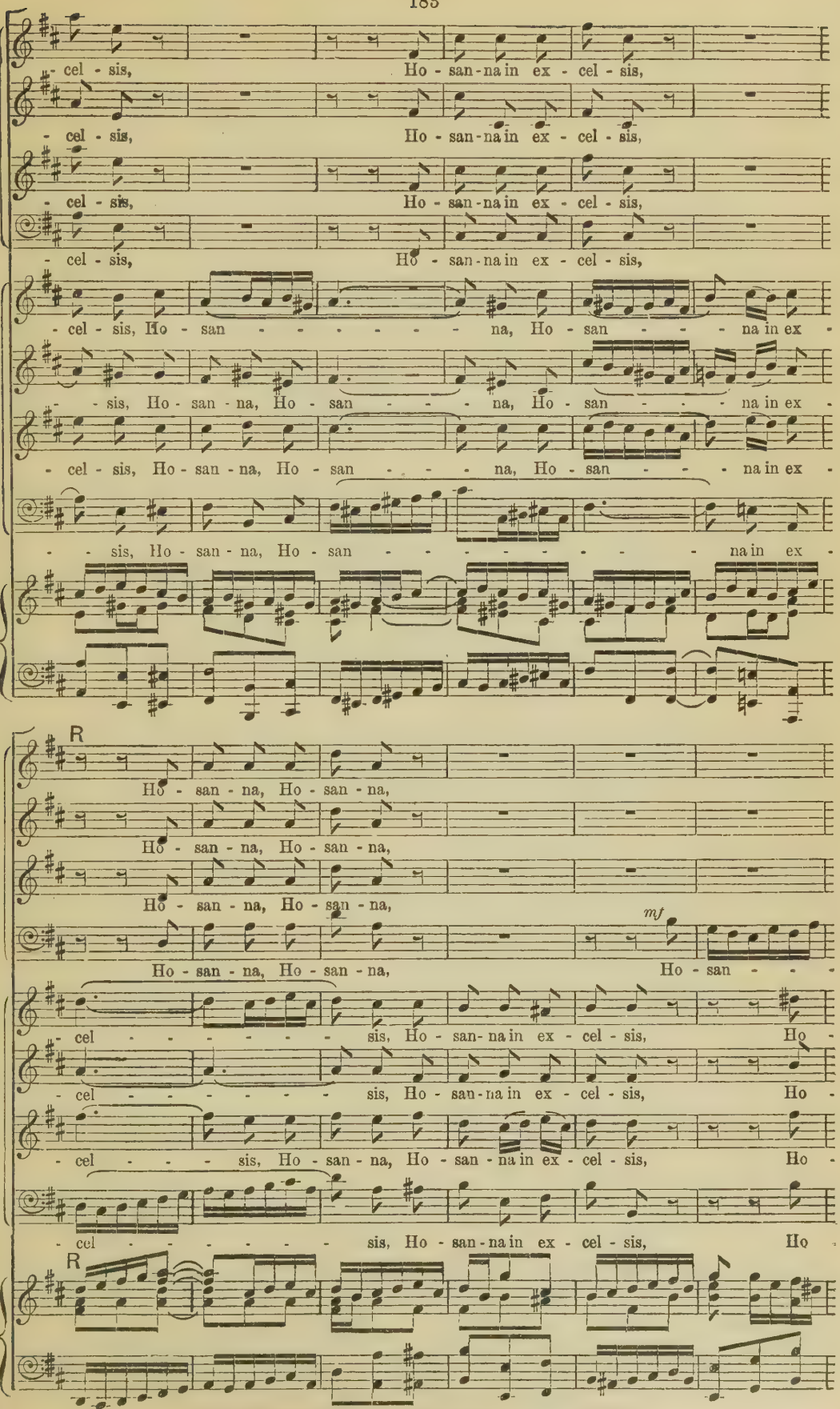

N
jus, glo - - - - - - - - - - - - - - - -
jus, glo - - - - - - - - - - - - - - - -
jus, ple - - ni sunt coe - li, ple - - ni sunt coe - li et ter - - - -
jus, ple - - ni sunt coe - li, ple - - ni sunt coe - li et ter - - - -
jus, ple - - ni sunt coe - li, ple - - ni sunt coe - li et ter - - -
jus, ple - - ni sunt coe - li et ter - ra glo - ri - a, ple - ni sunt coe - li et
N
ri - a . . e - jus.
ri - a . . e - jus.
- - - - ra, ple - ni sunt coe - li et ter - ra glo - ri - a e - - jus.
- - - - ra, ple - ni sunt coe - li et ter - ra glo - ri - a e - jus.
- - - - ra, ple - ni sunt coe - li et ter - ra glo - ri - a e - jus.
ter - - - ra, sunt coe - li et ter - ra glo - - - - ri - a e - jus.

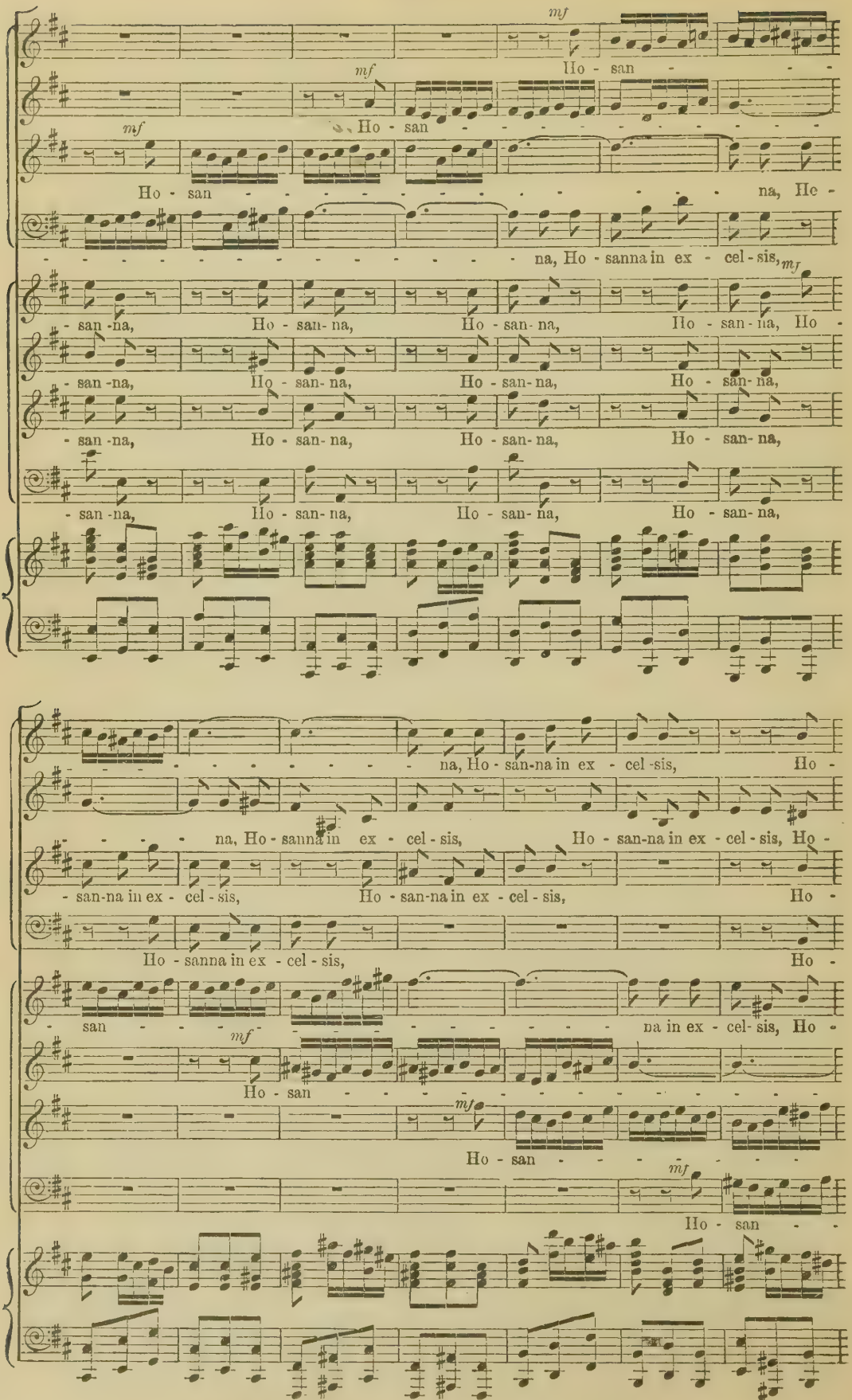

1st CHORUS.
2nd CHORUS.
SOPRANO.
ALTO.
TENOR.
BASS.
Ho - san-na, Ho - san - na,
(*Allegro.*)
f
- san - - - - - na, Ho - san-na, Ho - san - na,
- san - - na, Ho - san - - na, Ho - san - na,
- san - - na, Ho - san na, Ho - san-na, Ho - san-na,
- san-na, Ho - san - - na, Ho - san-na, Ho - san-na,
- san - - na, Ho - san - - na,
- san-na, Ho - san - - na, Ho - san-na,
- san-na, Ho - san - - na, Ho - san-na,
- san-na, Ho - san - - na, Ho - san-na,
Ho - sanna in ex -
Ho - san-na, Ho - sanna in ex -

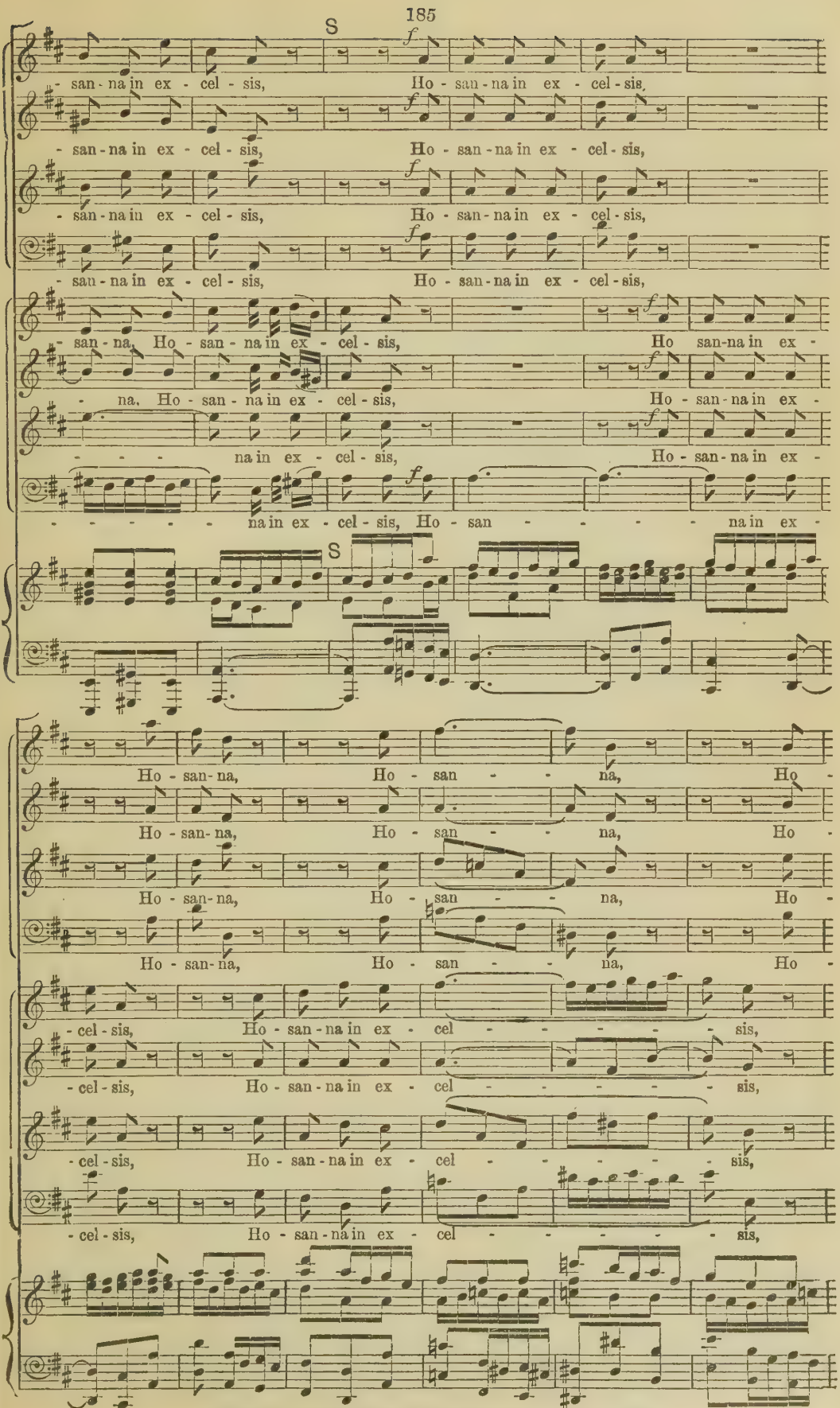

cel - sis,
Ho - san
cel - sis, Ho - san
na in ex - cel - sis, Ho -
cel - sis,
Ho -
cel - sis,
Ho - san
cel-sis,
cel-sis,
cel- sis,
cel -sis,
na in ex - cel - sis, Ho - san - na in ex - cel
san - na in ex - cel sis, Ho - san - na in ex -
san na in ex
na in ex - cel -
Ho - sanna in ex -
Ho - sanna in ex -
Ho - sanna in ex -
Ho - sanna in ex -

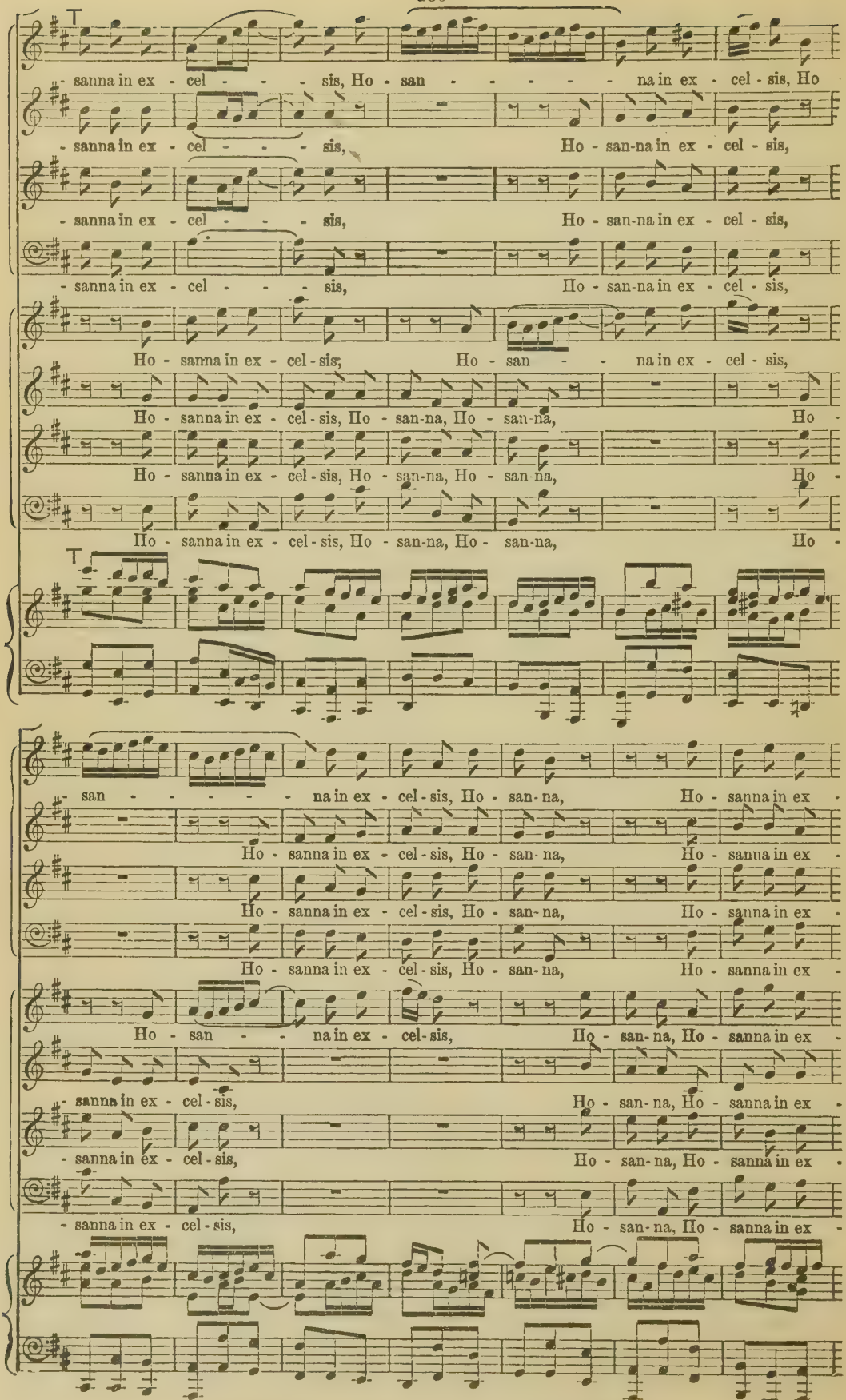

sis, Ho - san - - - na, Ho - san - - na in ex -
- cel - sis, Ho - san - na, Ho - san - - na, Ho - san - - na in ex -
- cel - sis, Ho - san - na, Ho - san - - na, Ho - san - - na in ex -
- sis, Ho - san - na, Ho - san - - - - na, Ho - san - na in ex -
- cel - sis, Ho - san - na in ex - cel - sis,
- cel - sis, Ho - san - na in ex - cel - sis,
- cel - sis, Ho - san - na in ex - cel - sis,
- cel - sis, Ho - san - na in ex - cel - sis,
- cel - - - - - sis, Ho - san - - - - - - -
- cel - - - - - sis, Ho - san - na, Ho - san - - - -
- cel - - - - - sis, Ho - san - na, Ho - san - na in ex - cel -
- cel - - - - - sis, Ho - san - na, Ho - san - - - na in ex -
Ho - san - na in ex - cel - sis,
Ho - san - na in ex - cel - sis,
mf
Ho - san - na in ex - cel - sis, Ho - san - -
Ho - san - na in ex - cel - sis,

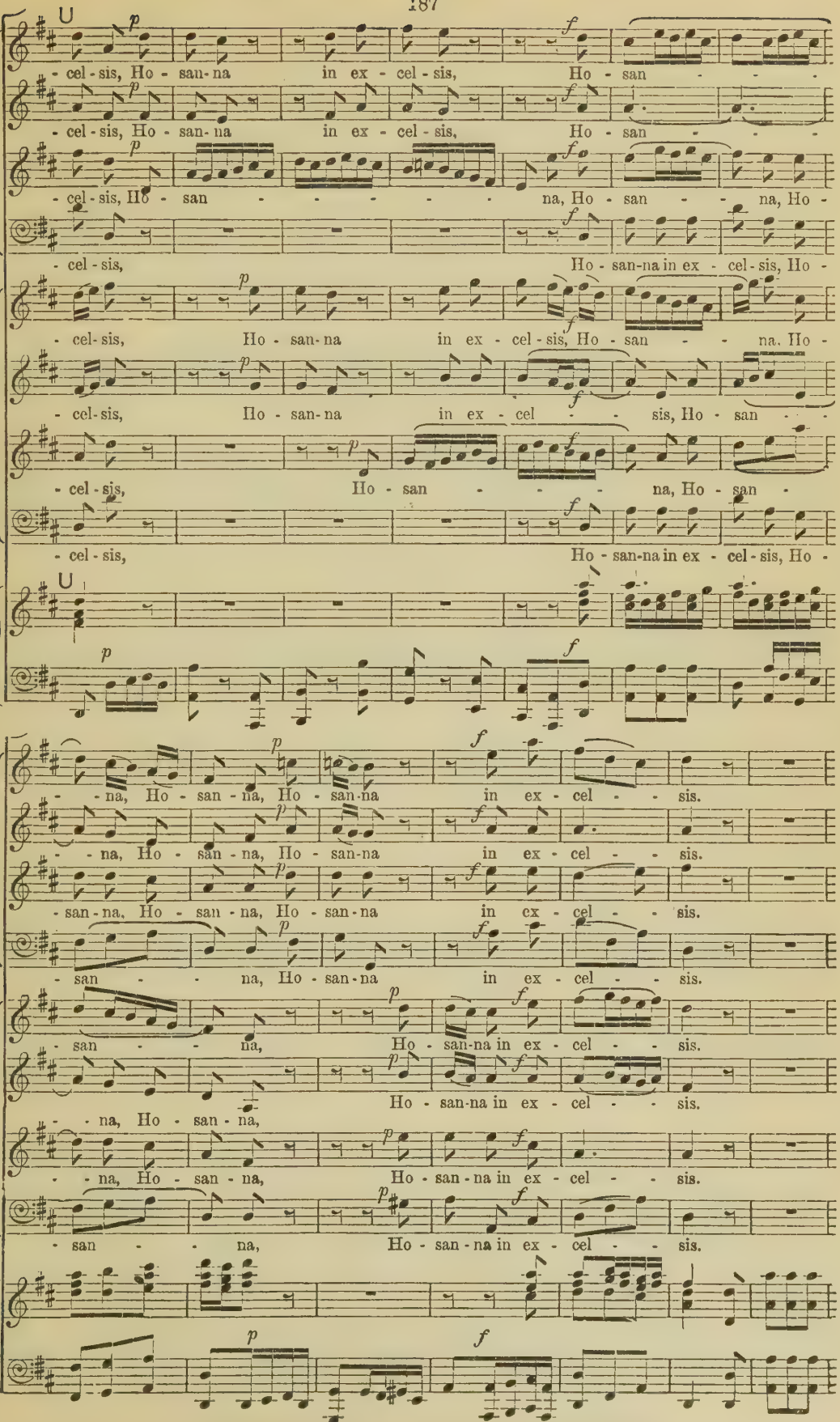

na, Ho - san - na in ex - cel - sis,
na, Ho - san - na in ex - cel - sis,
sis, Ho - san - na in ex - cel - sis,
cel - sis, Ho - sanna in ex - cel - sis,
mf
Ho - san -
mf
Ho - san
mf
na in ex - cel - sis, Ho - san -
Ho - san
Q
f
Ho - san - na in ex -
f
Ho - san - na in ex -
f
Ho - san - na in ex -
f
Ho - san - na in ex -
na in ex -
na in ex - cel - sis, Ho - san - na in ex - cel
na in ex - cel sis, Ho - san - na in ex -
na in ex - cel

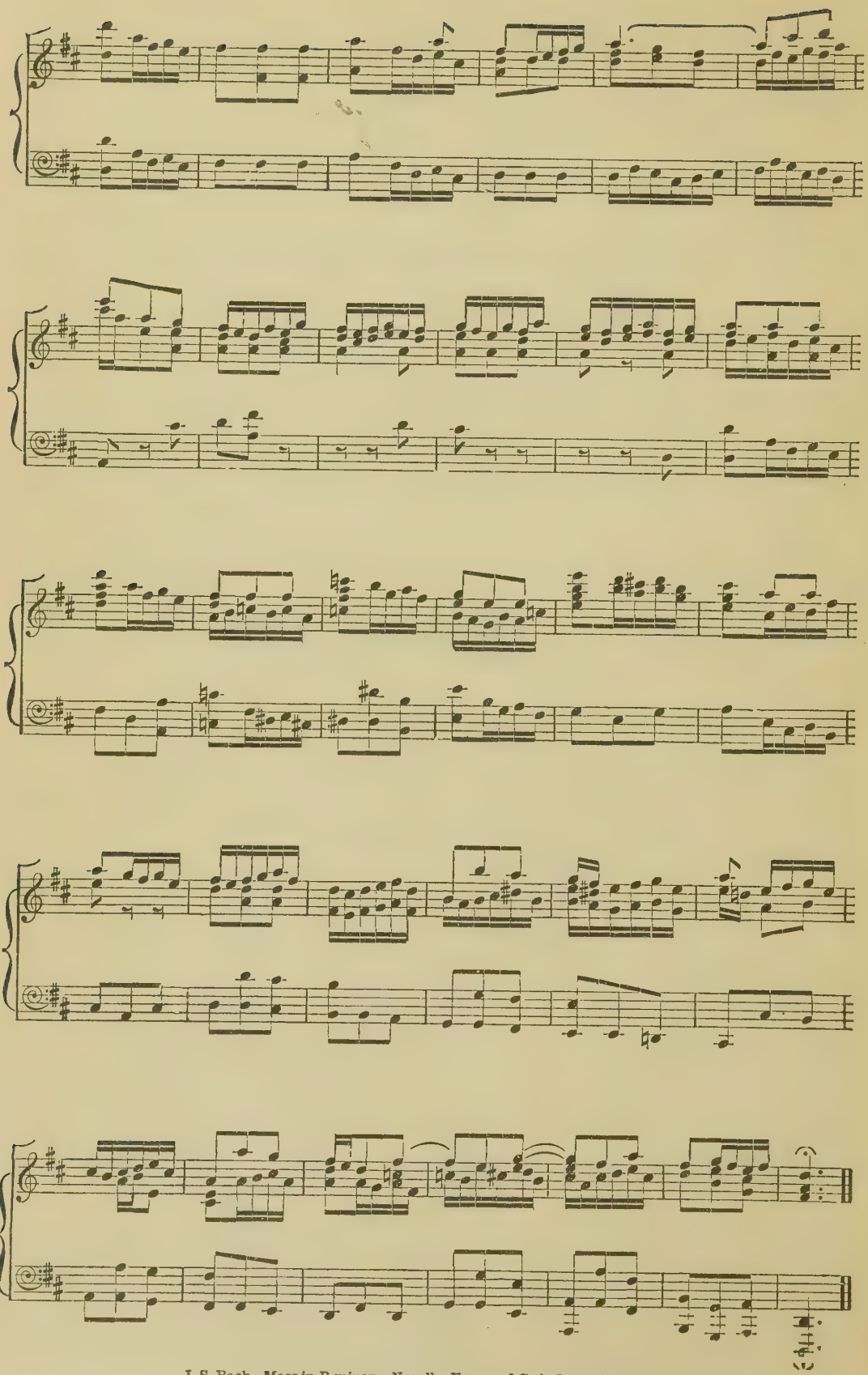

- cel - sis, Ho - san-na in ex - cel - sis,
- cel - sis, Ho - san-na in ex - cel - sis,
- cel - sis, Ho - san-na in ex - cel - sis,
- cel - sis, Ho - san-na in ex - cel - sis,
- cel - sis, Ho - san - - - - - - na, Ho - san - - - na in ex -
- - sis, Ho - san - na, Ho - san - - - - na, Ho - san - - - na in ex -
- cel - sis, Ho - san - na, Ho - san - - - na, Ho - san - - - na in ex -
- - sis, Ho - san - na, Ho - san - - - - - - - - na in ex -
R
Ho - san - na, Ho - san - na,
Ho - san - na, Ho - san - na,
Ho - san - na, Ho - san - na,
mf
Ho - san - na, Ho - san - na, Ho - san - - -
- cel - - - - - - - sis, Ho - san-na in ex - cel - sis, Ho -
- cel - - - - - - - sis, Ho - san-na in ex - cel - sis, Ho -
- cel - - - - sis, Ho - san - na, Ho - san - na in ex - cel - sis, Ho -
- cel - - - - - - - sis, Ho - san-na in ex - cel - sis, Ho
R

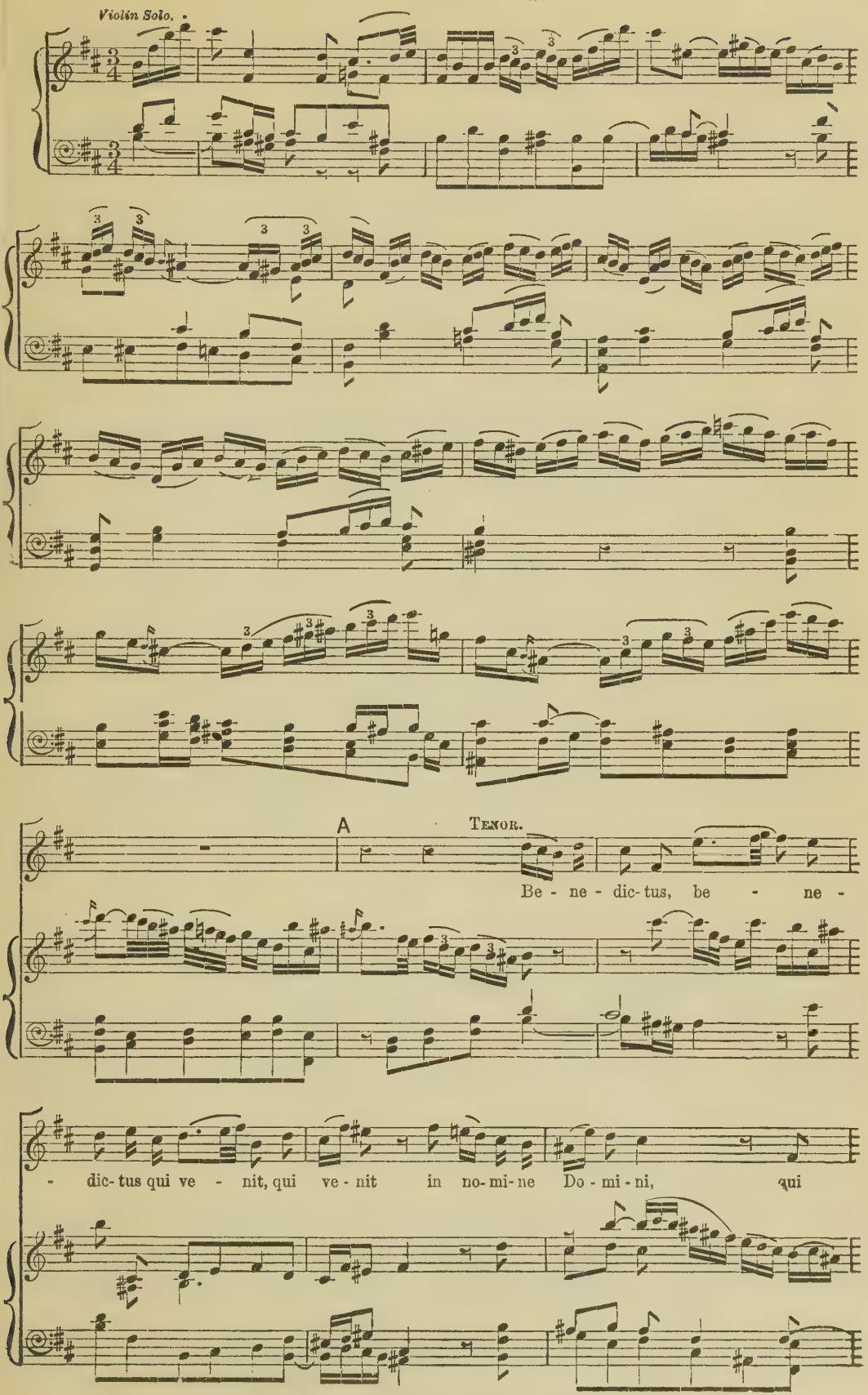

mf
Ho - san
mf
Ho - san
mf
Ho - san
na, He -
na, Ho - sanna in ex - cel - sis,
mf
san - na, Ho - san - na, Ho - san - na, Ho - san - na, Ho -
san - na, Ho - san - na, Ho - san - na, Ho - san - na,
san - na, Ho - san - na, Ho - san - na, Ho - san - na,
san - na, Ho - san - na, Ho - san - na, Ho - san - na,
na, Ho - san - na in ex - cel - sis, Ho -
na, Ho - sanna in ex - cel - sis, Ho - san - na in ex - cel - sis, Ho -
san - na in ex - cel - sis, Ho - san - na in ex - cel - sis, Ho -
Ho - sanna in ex - cel - sis, Ho -
san
na in ex - cel - sis, Ho -
mf
Ho - san
mf
Ho - san
mf
Ho - san

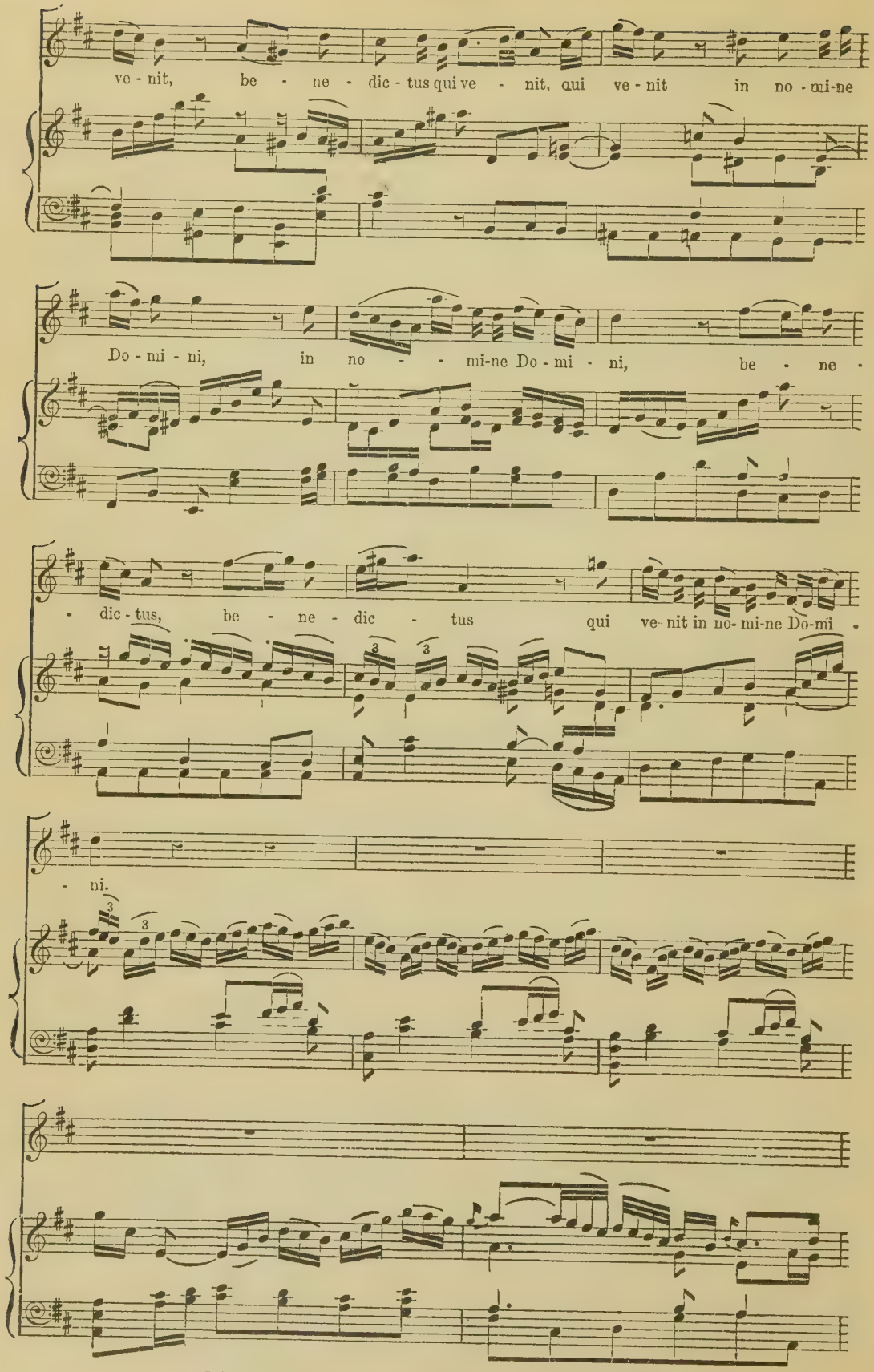

S
f
san-na in ex-cel-sis, Ho-san-na in ex-cel-sis,
san-na in ex-cel-sis, Ho-san-na in ex-cel-sis,
san-na in ex-cel-sis, Ho-san-na in ex-cel-sis,
san-na, Ho-san-na in ex-cel-sis, Ho san-na in ex-
na, Ho-san-na in ex-cel-sis, Ho-san-na in ex-
na in ex-cel-sis, Ho-san-na in ex-
na in ex-cel-sis, Ho-san
na in ex
S
Ho-san-na, Ho-san na, Ho-
Ho-san-na, Ho-san na, Ho-
Ho-san-na, Ho-san na, Ho-
Ho-san-na, Ho-san na, Ho-
cel-sis, Ho-san-na in ex-cel sis,
cel-sis, Ho-san-na in ex-cel sis,
cel-sis, Ho-san-na in ex-cel sis,
cel-sis, Ho-san-na in ex-cel sis,

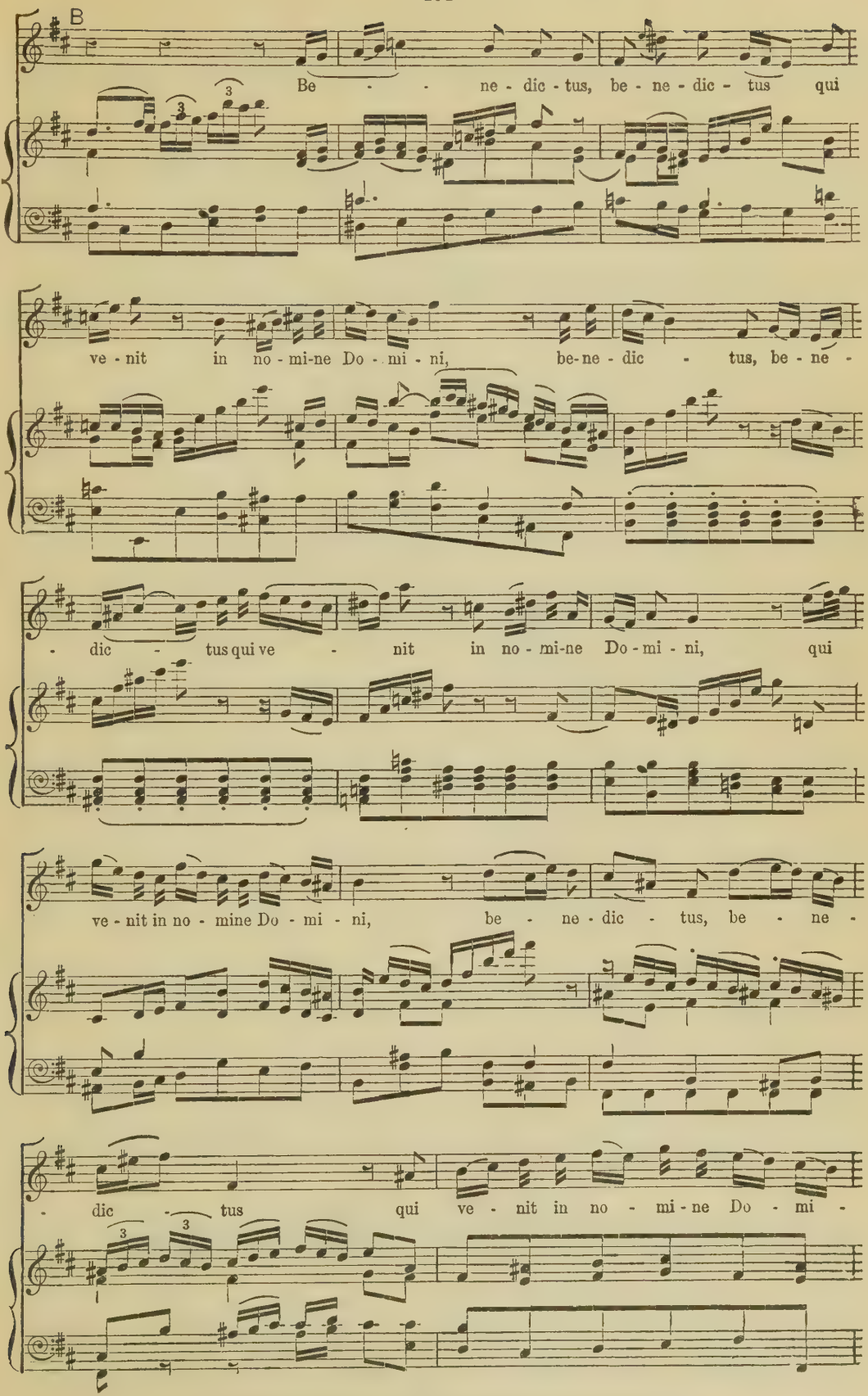

T
sanna in ex - cel - - - sis, Ho - san - - - - - na in ex - cel - sis, Ho -
sanna in ex - cel - - - sis, Ho - san-na in ex - cel - sis,
sanna in ex - cel - - - sis, Ho - san-na in ex - cel - sis,
sanna in ex - cel - - - sis, Ho - san-na in ex - cel - sis,
Ho - sanna in ex - cel - sis, Ho - san - - na in ex - cel - sis,
Ho - sanna in ex - cel - sis, Ho - san-na, Ho - san-na, Ho -
Ho - sanna in ex - cel - sis, Ho - san-na, Ho - san-na, Ho -
Ho - sanna in ex - cel - sis, Ho - san-na, Ho - san-na, Ho -
T
san - - - - - na in ex - cel - sis, Ho - san - na, Ho - sanna in ex -
Ho - sanna in ex - cel - sis, Ho - san - na, Ho - sanna in ex -
Ho - sanna in ex - cel - sis, Ho - san - na, Ho - sanna in ex -
Ho - sanna in ex - cel - sis, Ho - san - na, Ho - sanna in ex -
Ho - san - - na in ex - cel - sis, Ho - san - na, Ho - sanna in ex -
sanna in ex - cel - sis, Ho - san - na, Ho - sanna in ex -
sanna in ex - cel - sis, Ho - san - na, Ho - sanna in ex -
sanna in ex - cel - sis, Ho - san - na, Ho - sanna in ex -

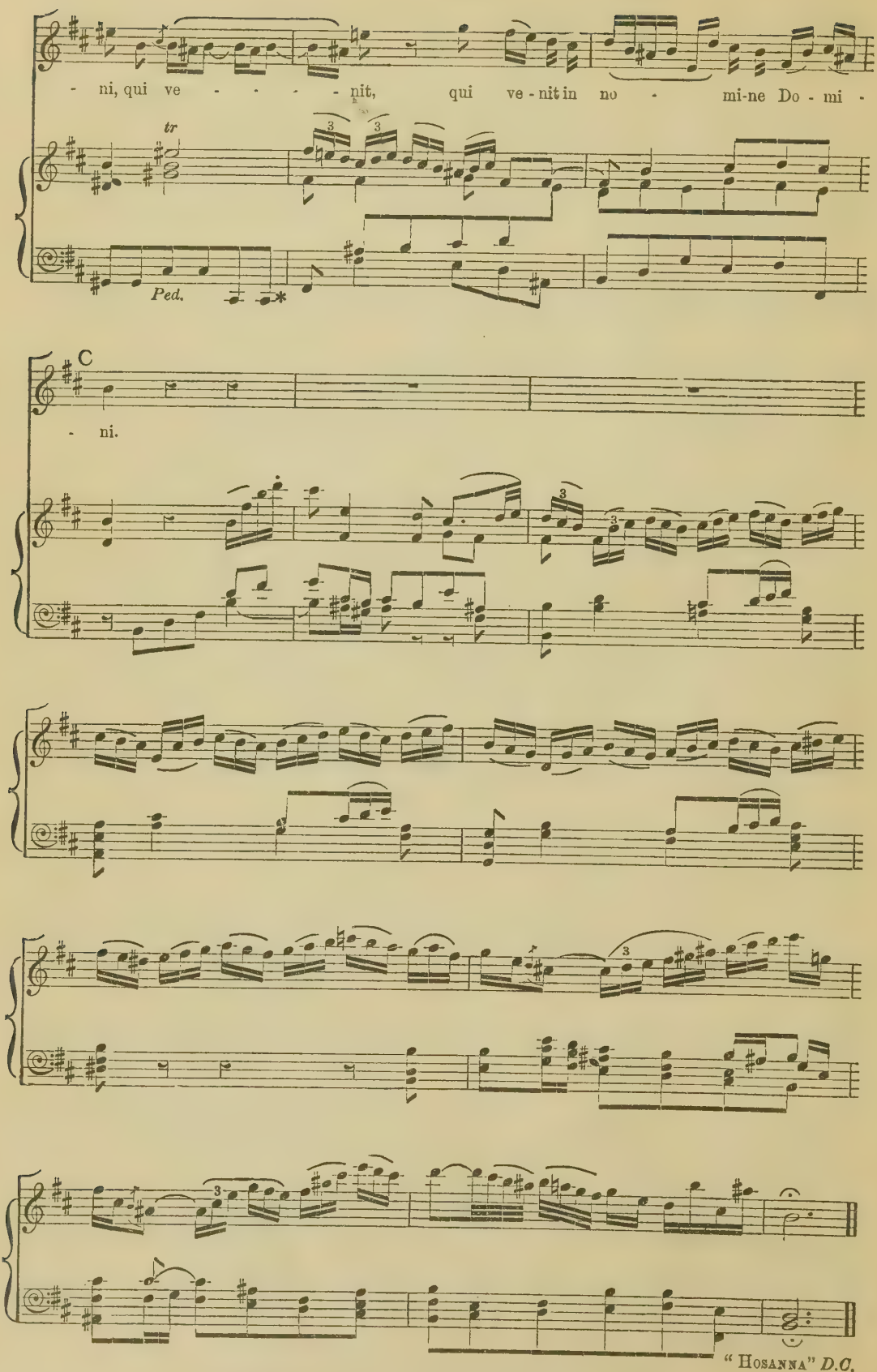

U
p
f
-cel-sis, Ho-san-na in ex-cel-sis, Ho-san-
-cel-sis, Ho-san-na in ex-cel-sis, Ho-san-
-cel-sis, Ho-san-na, Ho-san-na, Ho-
-cel-sis, Ho-san-na in ex-cel-sis, Ho-
-cel-sis, Ho-san-na in ex-cel-sis, Ho-san-na, Ho-
-cel-sis, Ho-san-na in ex-cel-sis, Ho-san-
-cel-sis, Ho-san-na, Ho-san-
-cel-sis, Ho-san-na in ex-cel-sis, Ho-
U
-na, Ho-san-na, Ho-san-na in ex-cel-sis.
-na, Ho-san-na, Ho-san-na in ex-cel-sis.
-san-na, Ho-san-na, Ho-san-na in ex-cel-sis.
-san-na, Ho-san-na in ex-cel-sis.
-san-na, Ho-san-na in ex-cel-sis.
Ho-san-na in ex-cel-sis.
-na, Ho-san-na,
-na, Ho-san-na, Ho-san-na in ex-cel-sis.
-san-na, Ho-san-na in ex-cel-sis.

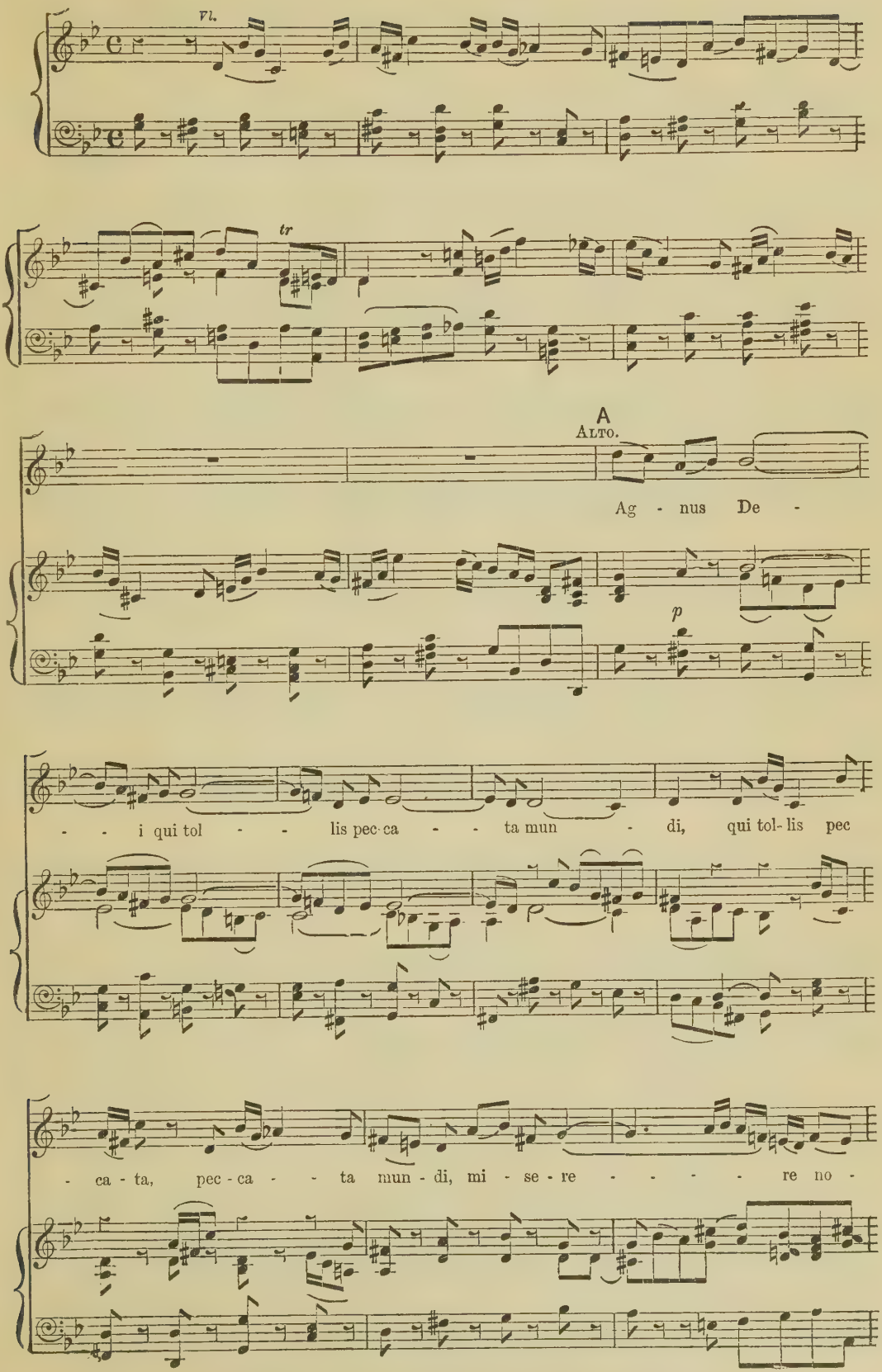


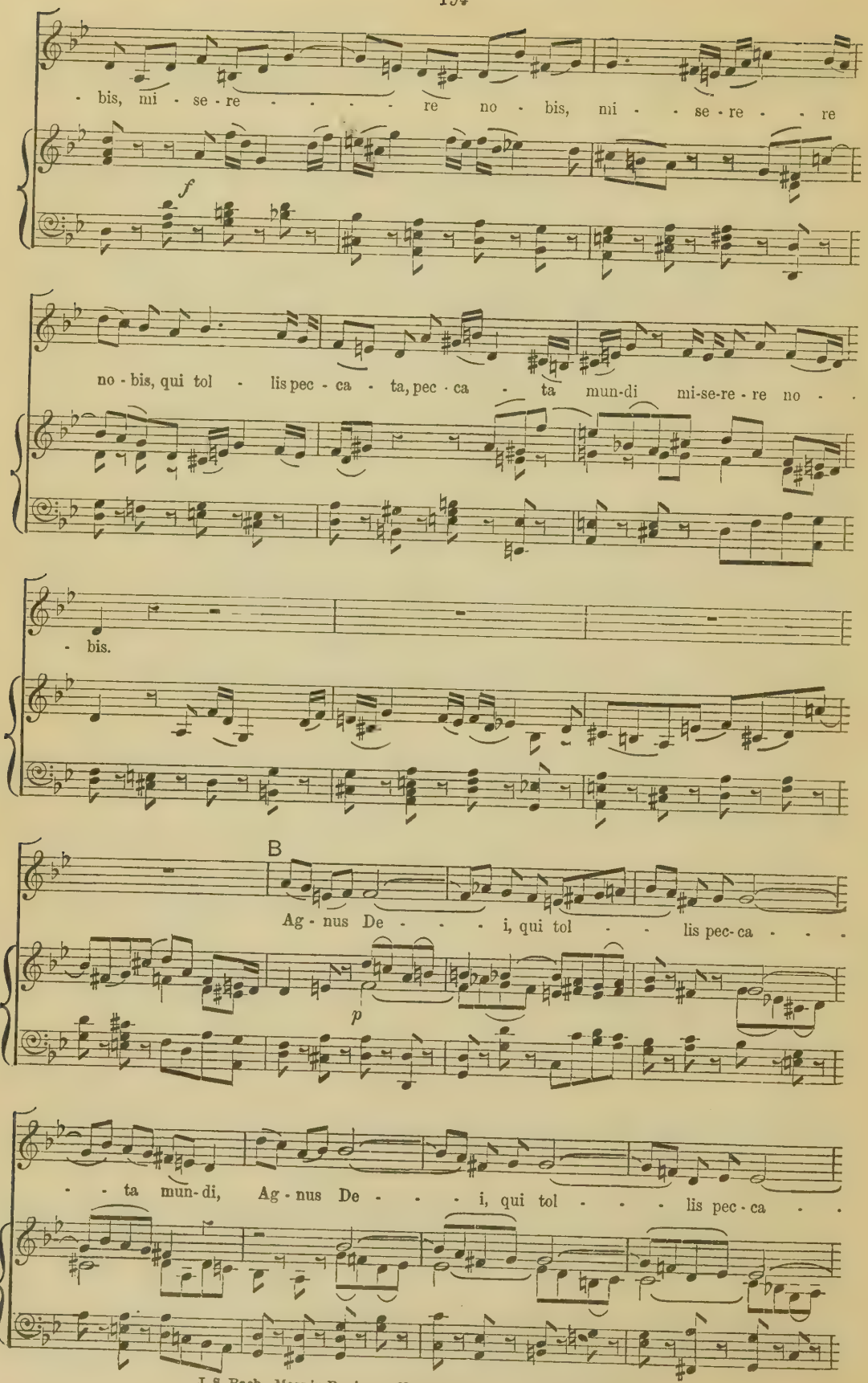

Violin Solo.
A
TENOR.
Be - ne - dic-tus, be - ne -
- dic-tus qui ve - nit, qui ve - nit in no-mi-ne Do - mi - ni, qui

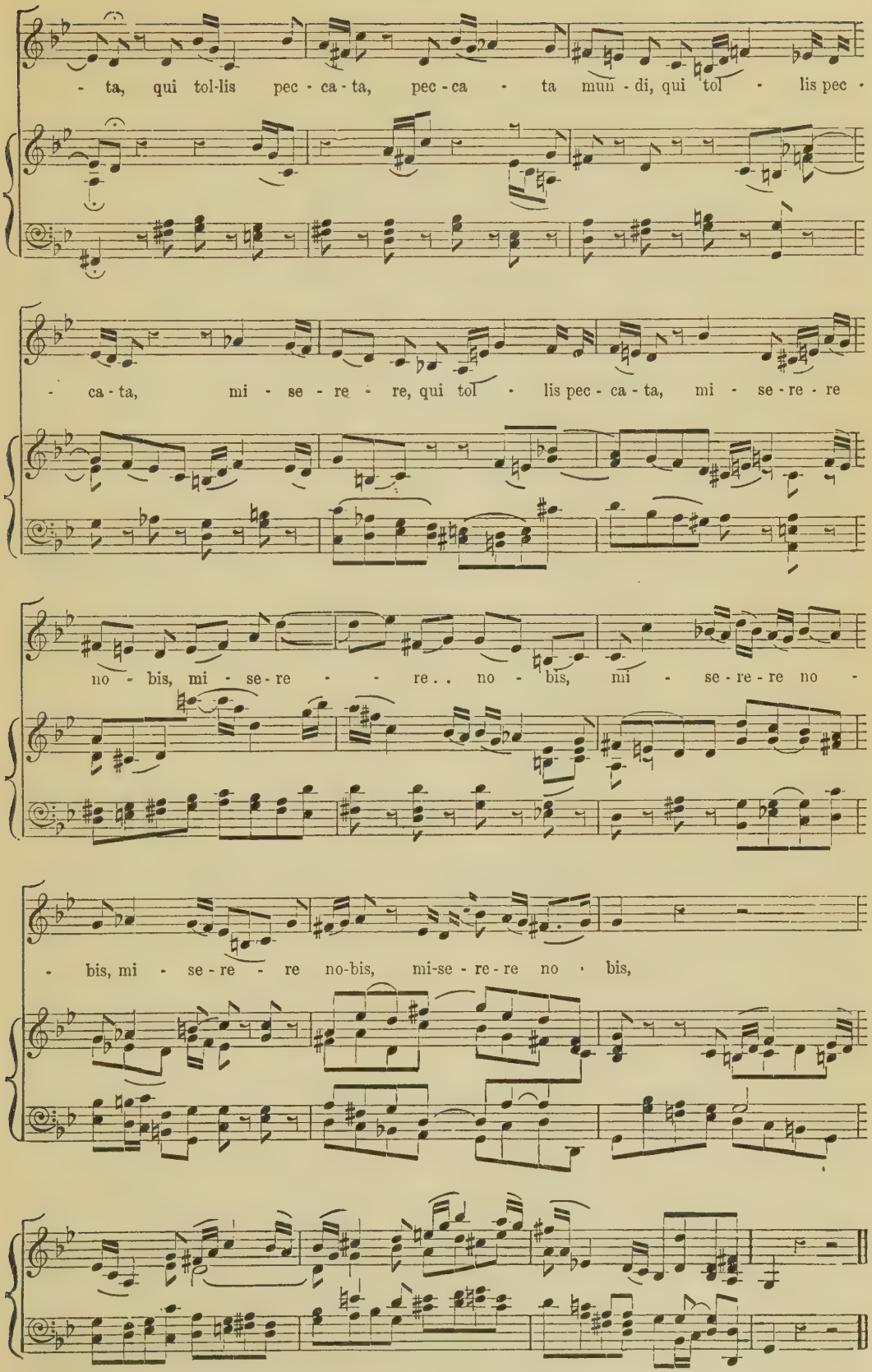

ve - nit, be - ne - dic - tus qui ve - nit, qui ve - nit in no - mi-ne
Do - mi - ni, in no - - mi-ne Do - mi - ni, be - ne -
- dic - tus, be - ne - dic - tus qui ve- nit in no- mi-ne Do-mi -
- ni.

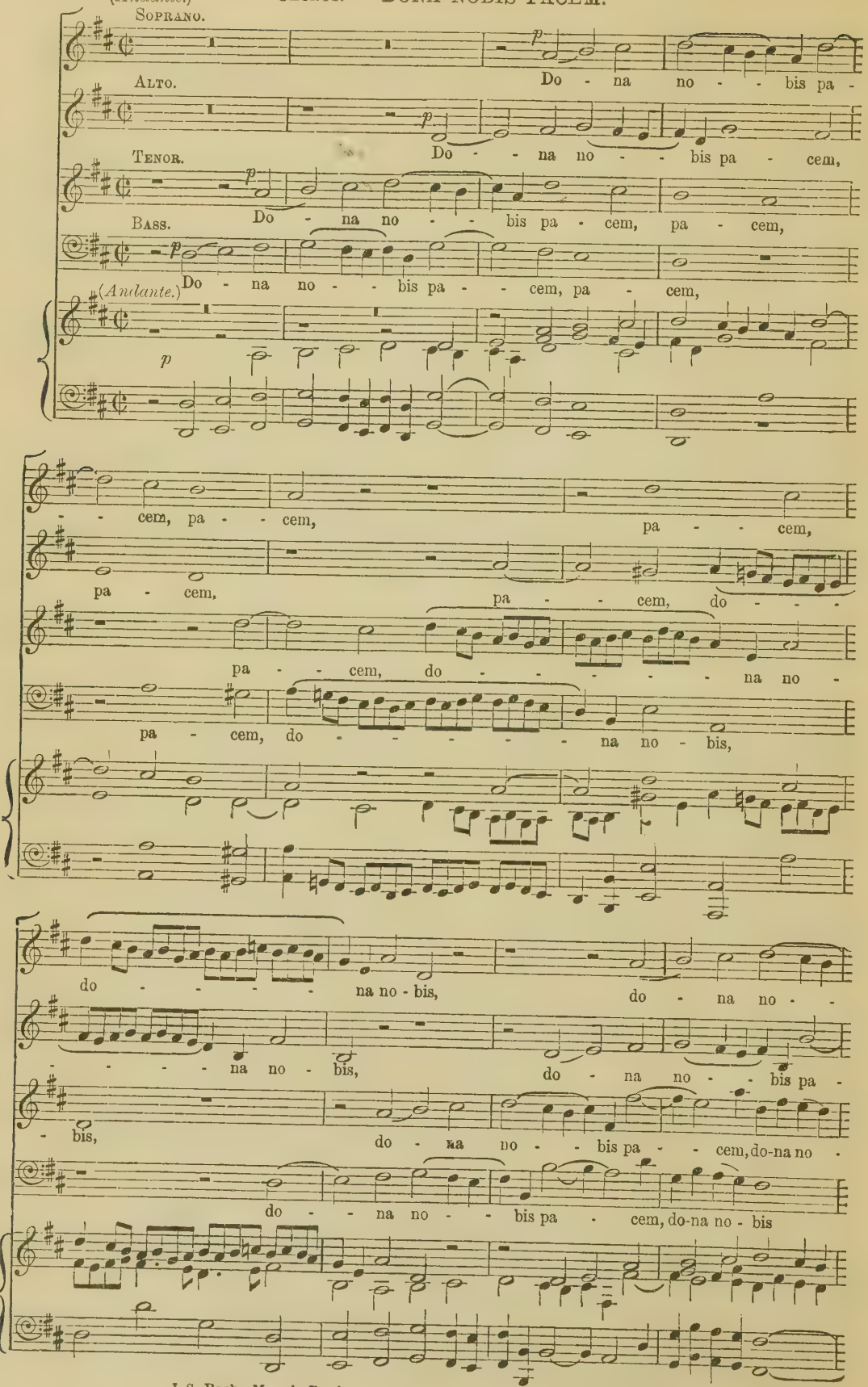

B
Be - - ne - dic - tus, be - ne - dic - tus qui
ve - nit in no - mi-ne Do - mi - ni, be-ne - dic - tus, be - ne -
- dic - tus qui ve - nit in no - mi-ne Do-mi - ni, qui
ve - nit in no - mine Do - mi - ni, be - ne - dic - tus, be - ne -
- dic - tus qui ve - nit in no - mi - ne Do - mi -

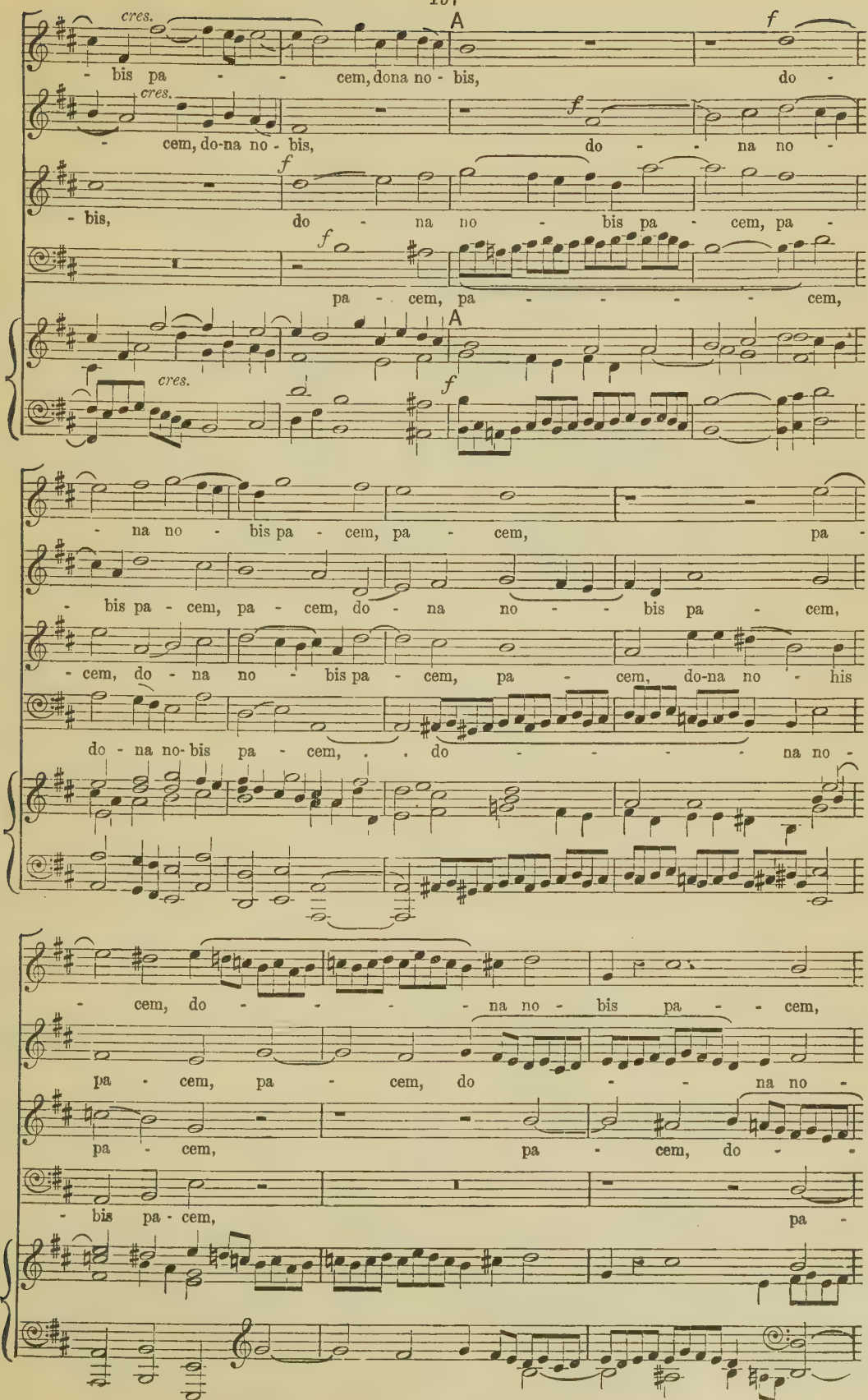

- ni, qui ve - - - - - nit, qui ve - nit in no - mi-ne Do - mi -
tr
Ped.
C
- ni.
"Hosanna" D.C.

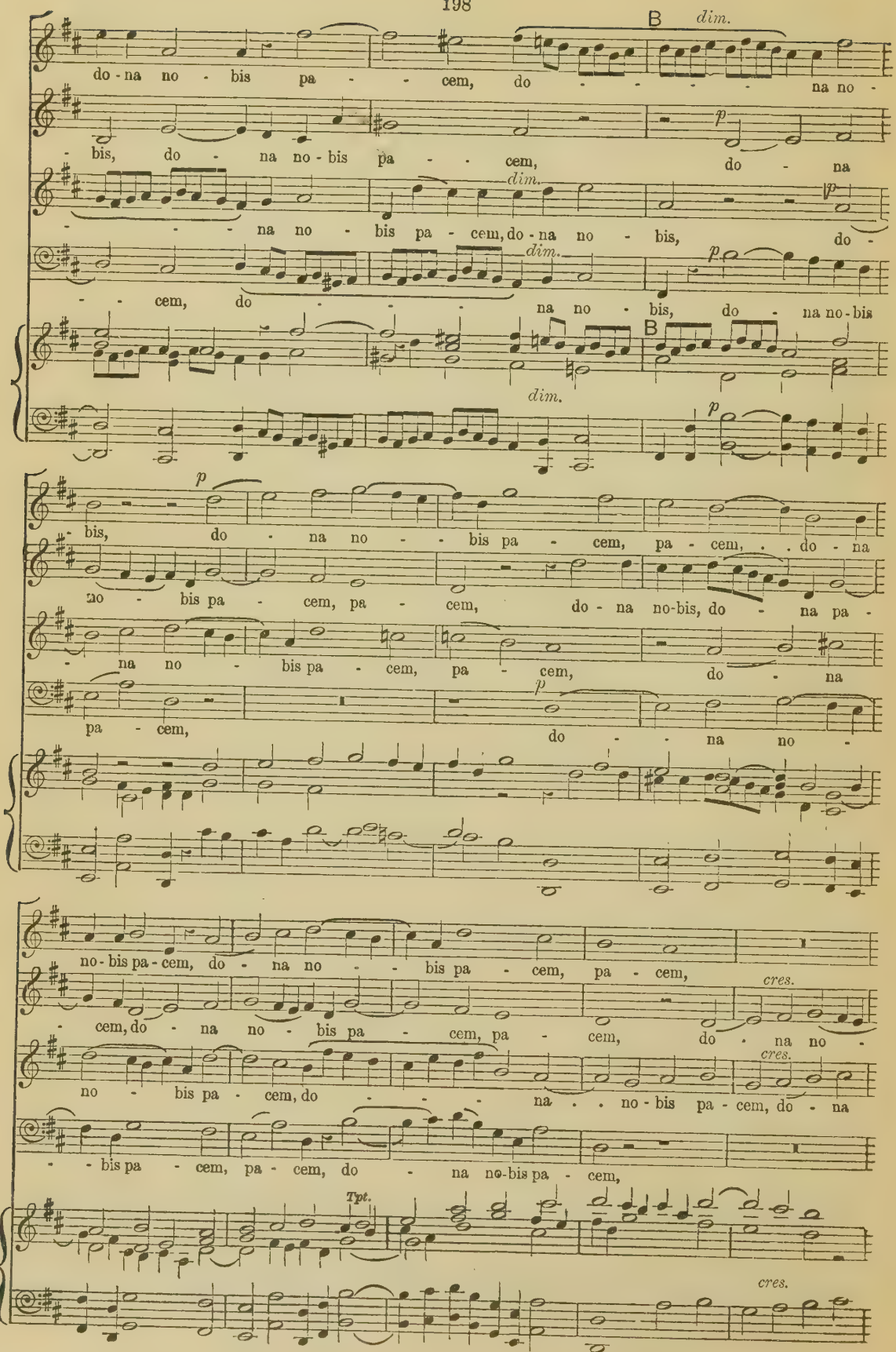

Vl.
tr
A
ALTO.
Ag - nus De -
p
- - - i qui tol - - - lis pec-ca - - - ta mun - - di, qui tol- lis pec
- ca - ta, pec - ca - - ta mun - di, mi - se - re - - - - - re no -

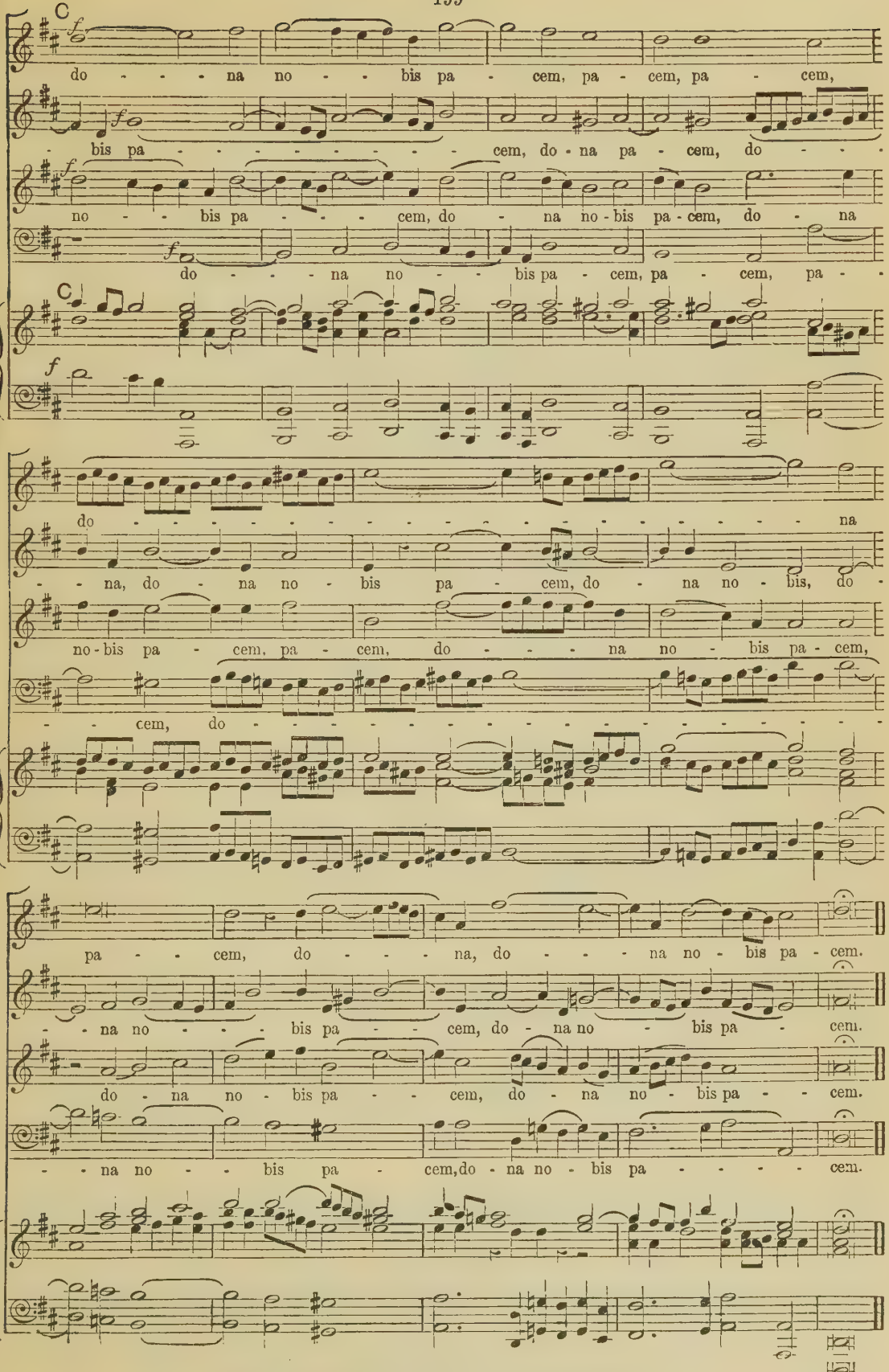

- bis, mi - se - re - re no - bis, mi - se - re - re
f
no - bis, qui tol - lis pec - ca - ta, pec - ca - ta mun-di mi-se-re - re no - -
- bis.
B
Ag - nus De - - i, qui tol - - lis pec - ca - - -
p
- - ta mun - di, Ag - nus De - - i, qui tol - - - lis pec - ca - -


- ta, qui tol-lis pec - ca - ta, pec - ca - ta mun - di, qui tol - lis pec -
- ca - ta, mi - se - re - re, qui tol - lis pec - ca - ta, mi - se - re - re
no - bis, mi - se - re - re . . no - bis, mi - se - re - re no -
- bis, mi - se - re - re no-bis, mi-se - re - re no - bis,


SOPRANO.
ALTO.
TENOR.
BASS.
(Andante.)
Do - na no - - bis pa - cem, pa - cem,
- - cem, pa - - cem,
pa - cem, pa - - cem, do - - -
pa - - cem, do - - - - - - na no -
pa - cem, do - - - - - - na no - bis,
do - - - - - na no - bis, do - na no - -
- - - - - na no - bis, do - na no - - bis pa -
- bis, do - na no - - bis pa - - cem, do-na no -
do - - na no - - bis pa - cem, do-na no - bis

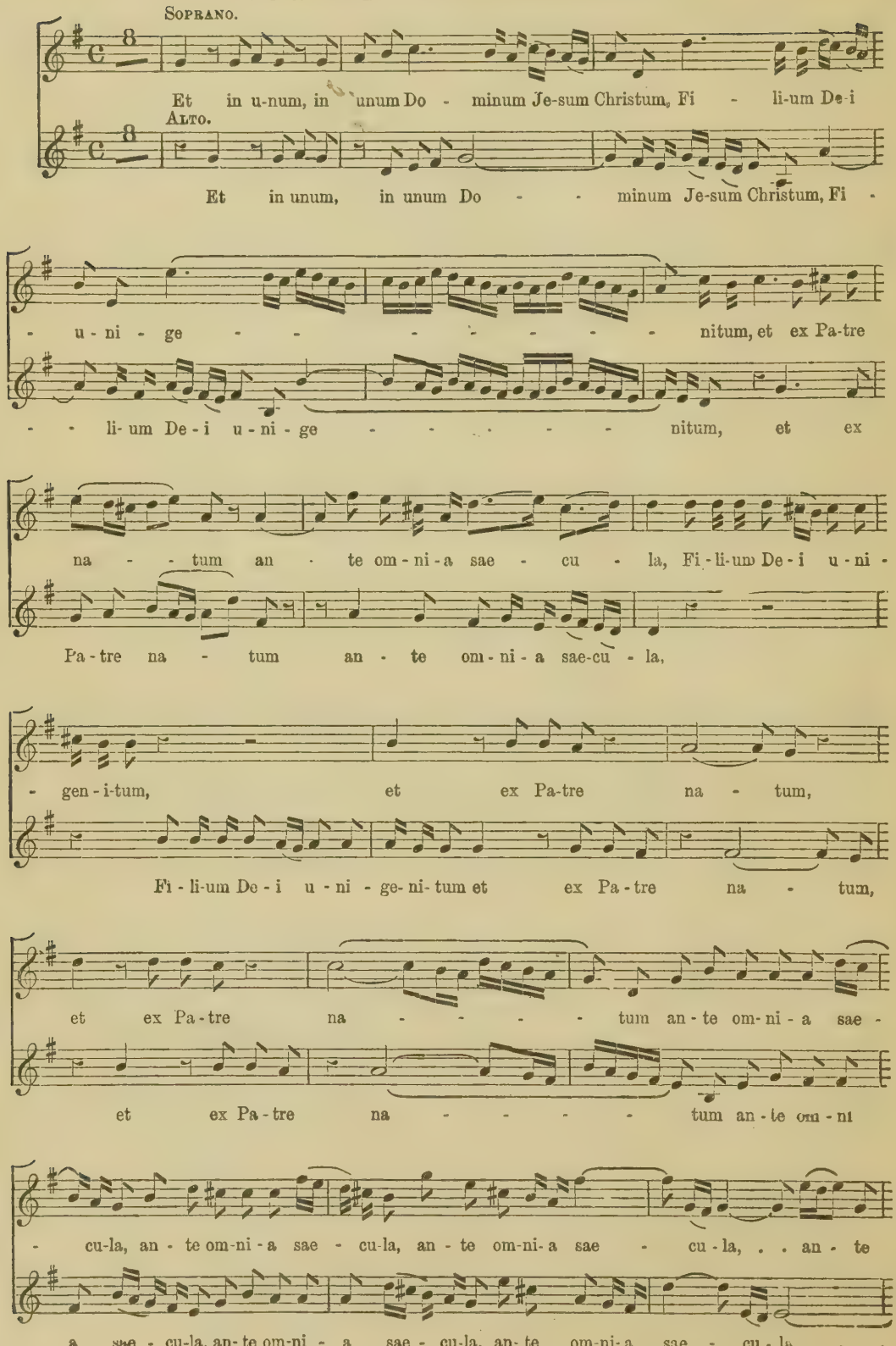

cres.
A
f
- bis pa - - cem, dona no - bis, do -
cres.
f
- cem, do-na no - bis, do - - na no -
f
- bis, do - na no - bis pa - cem, pa -
f
pa - cem, pa - - - - - cem,
A
cres.
f
- na no - bis pa - cem, pa - cem, pa -
- bis pa - cem, pa - cem, do - na no - - bis pa - cem,
- cem, do - na no - bis pa - cem, pa - cem, do-na no - his
do - na no-bis pa - cem, . . do - - - - - na no -
- cem, do - - - - - na no - bis pa - - cem,
pa - cem, pa - cem, do - - na no -
pa - cem, pa - cem, do - -
- bis pa - cem, pa -

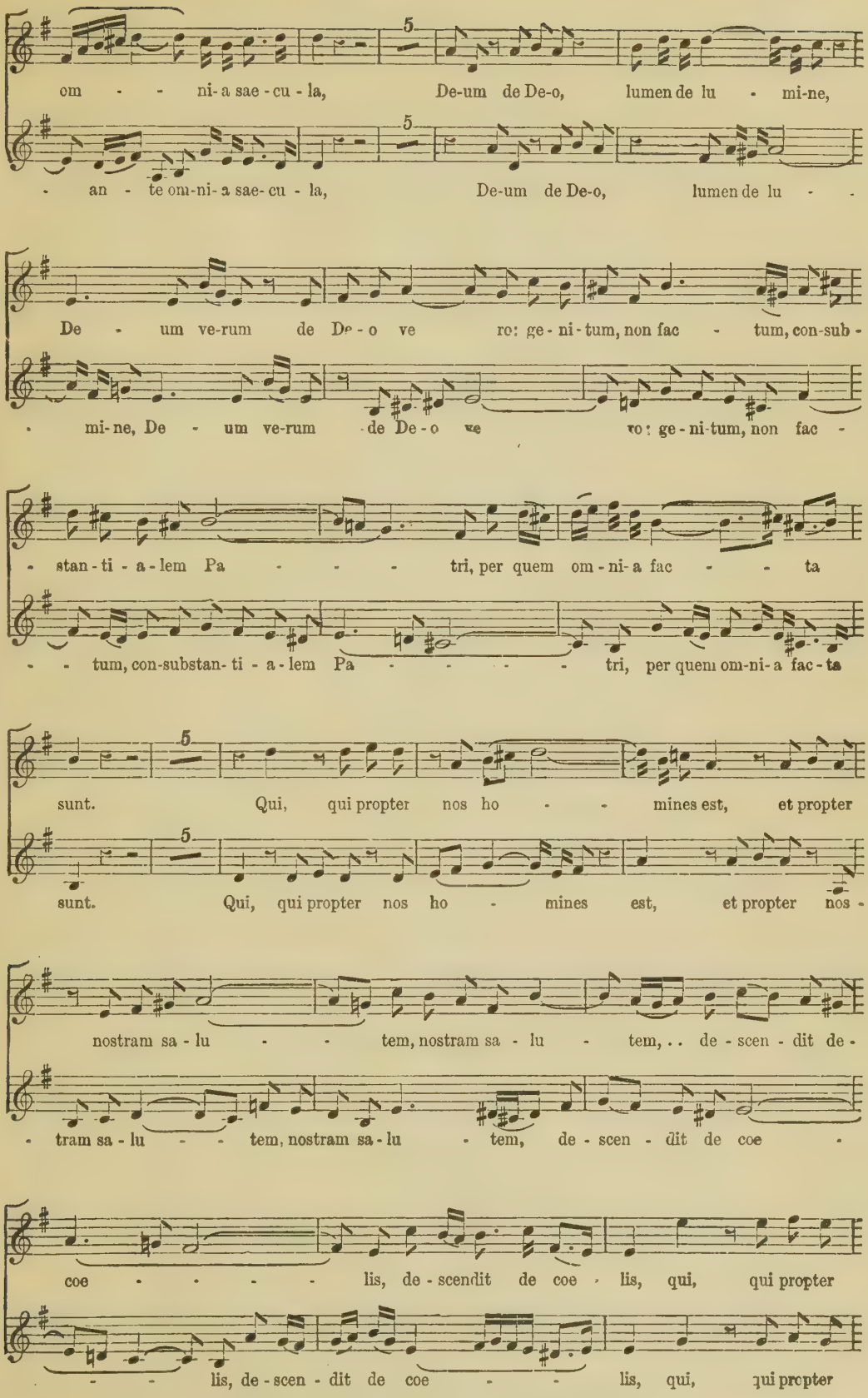

B
dim.
do - na no - bis pa - - cem, do - - - - - na no -
- bis, do - na no - bis pa - - cem, do - na
- - - - na no - bis pa - cem, do - na no - bis, do -
- - cem, do - - - - na no - bis, do - na no - bis
p
- bis, do - na no - - bis pa - cem, pa - cem, . . do - na
no - bis pa - cem, pa - cem, do - na no - bis, do - na pa -
- na no - bis pa - cem, pa - cem, do - na
pa - cem, do - - na no -
no - bis pa - cem, do - na no - - bis pa - cem, pa - cem,
cres.
- cem, do - na no - bis pa - cem, pa - cem, do - na no -
no - bis pa - cem, do - - - na . . no - bis pa - cem, do - na
- - bis pa - cem, pa - cem, do - na no - bis pa - cem,
Tpt.
cres.

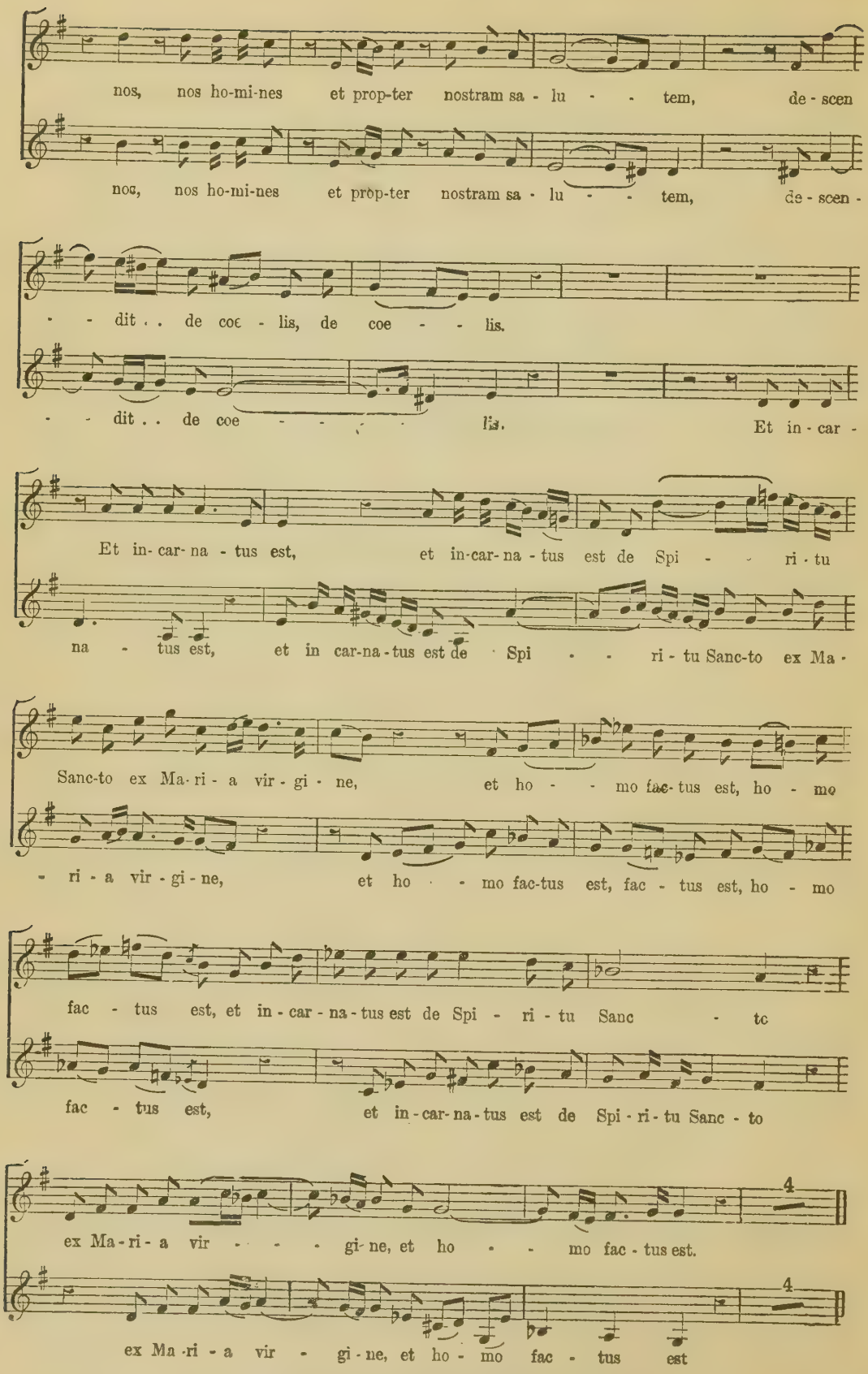

C
f
do - - - - na no - - bis pa - cem, pa - cem, pa - cem,
bis pa - - - - - - - - - cem, do - na pa - cem, do - - -
no - - bis pa - - - - cem, do - na no - bis pa - cem, do - na
do - - - - na no - - bis pa - cem, pa - cem, pa - -
C
f
do - na
- - na, do - na no - bis pa - cem, do - na no - bis, do -
no - bis pa - cem, pa - cem, do - - - - na no - bis pa - cem,
- - cem, do -
pa - - cem, do - - - - na, do - - - - na no - bis pa - cem.
- - na no - - - - bis pa - - - cem, do - na no - bis pa - cem.
do - na no - bis pa - - - cem, do - na no - bis pa - - - cem.
- - na no - - bis pa - cem, do - na no - bis pa - - - - - cem.

CUE END

Duet.—"ET IN UNUM DOMINUM."


Soprano.
Et in u-num, in unum Do - minum Je-sum Christum, Fi - li-um De-i
Alto.
Et in unum, in unum Do - - minum Je-sum Christum, Fi -
- u - ni - ge - - - - - - - nitum, et ex Pa-tre
- - li- um De - i u - ni - ge - - - - - nitum, et ex
na - - tum an - te om - ni - a sae - cu - la, Fi - li-um De - i u - ni -
Pa - tre na - tum an - te om - ni - a sae-cu - la,
- gen - i-tum, et ex Pa-tre na - tum,
Fi - li-um De - i u - ni - ge-ni- tum et ex Pa - tre na - tum,
et ex Pa - tre na - - - - - tum an - te om - ni - a sae -
et ex Pa - tre na - - - - - tum an - te om - ni
- cu-la, an - te om-ni - a sae - cu-la, an - te om-ni- a sae - cu - la, . . an - te
a sae - cu-la, an- te om-ni - a sae - cu-la, an- te om-ni- a sae - cu - la. - .


om - - ni-a sae-cu-la, De-um de De-o, lumen de lu - mi-ne,
- an - te om-ni-a sae-cu - la, De-um de De-o, lumen de lu - -
De - um ve-rum de De-o ve ro: ge-ni-tum, non fac - tum, con-sub -
- mi-ne, De - um ve-rum de De-o ve ro: ge-ni-tum, non fac -
- stan-ti - a-lem Pa - - - tri, per quem om-ni-a fac - - ta
- - tum, con-substan-ti - a-lem Pa - - - - - tri, per quem om-ni-a fac-ta
sunt. Qui, qui propter nos ho - - mines est, et propter
sunt. Qui, qui propter nos ho - mines est, et propter nos -
nostram sa-lu - - tem, nostram sa - lu - tem, . . de-scen-dit de -
- tram sa-lu - - tem, nostram sa-lu - tem, de-scen-dit de coe -
coe - - - - - lis, de-scendit de coe - lis, qui, qui propter
- - lis, de-scen-dit de coe - - lis, qui, qui propter


nos, nos ho-mi-nes et prop-ter nostram sa - lu - - tem, de - scen
nos, nos ho-mi-nes et prop-ter nostram sa - lu - - tem, de - scen -
- - dit . . de coe - lis, de coe - - lis.
- - dit . . de coe - - - lis. Et in - car -
Et in- car- na - tus est, et in-car- na - tus est de Spi - - ri - tu
na - tus est, et in car-na - tus est de Spi - - ri - tu Sanc-to ex Ma -
Sanc-to ex Ma- ri - a vir - gi - ne, et ho - - mo fac- tus est, ho - mo
- ri - a vir - gi - ne, et ho - mo fac-tus est, fac - tus est, ho - mo
fac - tus est, et in - car - na - tus est de Spi - ri - tu Sanc - tc
fac - tus est, et in - car - na - tus est de Spi - ri - tu Sanc - to
4
ex Ma - ri - a vir - - - gi - ne, et ho - - mo fac - tus est.
4
ex Ma - ri - a vir - gi - ne, et ho - mo fac - tus est

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SONG OF THANKSGIVING	2/6	—	—
SUMMER ON THE RIVER (Female vv.) (SOL-FA, 1/0)	3/0	—	—
THORGRIM (Opera)...	7/6	—	11/6
VEIL, THE (Oratorio) (Choruses only, SOL-FA, 2/6)...	4/6	5/6	7/6
VILLAGE SCENES (Female voices) (SOL-FA, 1/0) ...	2/6	—	—
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W. G. CUSINS.			
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BEFORE THE PALING OF THE STARS (SOL-FA, 1/0)	1/6	—	—
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DITTO, IN E FLAT	3/0	—	6/0
DITTO, IN D	3/0	—	6/0
MASS, IN B FLAT, No. 1	1/6	2/6	4/0
MASS, IN E FLAT, No. 2	1/6	2/6	4/0
MASS, IN D, No. 3	1/6	2/6	4/0
W. H. HUNT.			
STABAT MATER	1/0	2/0	—
G. F. HUNTLEY.			
PUSS-IN-BOOTS (Operetta for Children) (SOL-FA, 1/0)	3/0	—	—
VICTORIA (SOL-FA, 1/6)	3/0	—	—
H. H. HUSS.			
AVE MARIA (Latin and English words) (Female voices) (SOL-FA, 0/4)	1/6	—	—
F. ILIFFE.			
SWEET ECHO	1/6	—	—
J. W. IVIMEY.			
WITCH OF THE WOOD (Operetta for Children)... (DITTO, SOL-FA, 1/0)	3/0	—	—
W. JACKSON.			
YEAR, THE	3/0	4/0	—
G. JACOBI.			
BABES IN THE WOOD (Operetta for Children)... (DITTO, SOL-FA, 1/0)	3/0	—	—
CINDERELLA (Operetta for Children) (SOL-FA, 1/6)	3/0	—	—
D. JENKINS.			
DAVID AND SAUL (Oratorio) (SOL-FA, 3/0) ...	4/6	5/6	—
A. JENSEN.			
FEAST OF ADONIS (SOL-FA, 0/8)	1/6	2/6	—
J. ST. A. JOHNSON.			
SELECTION FROM "THE GLORIOUS DEAD"	2/6	—	—
TAM O' SHANTER (A Tale)	4/0	—	—
H. F. JONES.			
KING BULBOUS (Operetta for Children) (SOL-FA, 1/0)	3/0	—	—
W. JORDAN.			
BLOW YE THE TRUMPET IN ZION	1/6	—	—
N. KILBURN.			
BY THE WATERS OF BABYLON...	1/0	—	—
IN MEMORIAM	0/8	—	—
LORD IS MY SHEPHERD (23rd Psalm)	1/0	—	—
QUEEN'S HUNTING SONG, THE...	1/0	—	—
SILVER STAR (Female voices)	1/6	—	—
O. A. KING.			
BY THE WATERS OF BABYLON...	2/6	—	—
NAIADS (Female voices)	2/6	—	—
ROMANCE OF THE ROSES	4/0	—	—
J. KINROSS.			
SONGS IN A VINEYARD (Female vv.) (SOL-FA, 0/8)	2/6	—	—
H. LAHEE.			
SLEEPING BEAUTY (Female vv.) (SOL-FA, 0/8) ...	2/6	—	—
M. LAISTNER.			
FRIAR'S MERE (Male voices)	2/6	—	—
C. S. LANG.			
LOCHINVAR	2/0	—	—
H. LAWES.			
MASQUE OF COMUS (Incidental Music, &c.) ...	3/0	—	—
DITTO (MUSIC ONLY)	1/6	—	—
E. H. LEMARE.			
COMMUNION SERVICE, IN F	4/0	—	—
'TIS THE SPRING OF SOULS TO-DAY	1/6	—	—
L. LEO.			
DIXIT DOMINUS	1/6	2/6	—
F. LEONI.			
GATE OF LIFE (SOL-FA, 1/6)	3/0	—	—
H. LESLIE.			
FIRST CHRISTMAS MORN	4/0	—	—
F. LISZT.			
LEGEND OF ST. ELIZABETH (Oratorio) ...	4/6	5/6	7/6
THIRTEENTH PSALM	3/0	—	—
C. H. LLOYD.			
ALCESTIS (Male voices)	1/6	—	—
ANDROMEDA	4/6	5/6	7/6
GLEANERS' HARVEST (Female voices)	2/6	—	—
HERO AND LEANDER (SOL-FA, 1/0)	2/6	—	—
HYMN OF THANKSGIVING	3 0	—	—
LONGBEARDS' SAGA (Male voices)	2/6	—	—
O GIVE THANKS UNTO THE LORD	1/6	—	—
RIGHTEOUS LIVE FOR EVERMORE	2/6	—	—
ROSSALL	2/0	—	—
SIR OGIE AND THE LADIE ELSIE	2/6	—	—
SONG OF BALDER...	1/6	—	—
SONG OF JUDGMENT	4/0	5/0	6/0
M. LOCKE.			
MACBETH (Incidental Music)	0/8	—	—

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ELFIN QUEEN (Female voices)	2/6	—	—
W. H. LONGHURST.			
VILLAGE FAIR (Female voices)...	3/0	4/0	—
E. LORENCE AND G. K. CHRYSTIE.			
TERRA FLORA (Operetta for Children)	2/0	—	—
C. E. LOWE.			
LITTLE BO-PEEP (Operetta for Children) ... ... (DITTO, SOL-FA, 0/6)	1/6	—	—
H. MACCUNN.			
LAY OF THE LAST MINSTREL (SOL-FA, 2/6) ...	4/0	5/0	6/0
LORD ULLIN'S DAUGHTER (SOL-FA, 1/0) ...	1/6	—	—
WRECK OF THE HESPERUS (SOL-FA, 0/8)... ...	1/6	—	—
G. A. MACFARREN.			
AJAX (Greek Play) (Male voices)	3/0	—	—
LADY OF THE LAKE (CHORUSES ONLY, SOL-FA, 1/6)	3/0	—	6/0
MAY-DAY (SOL-FA, 0/8)	1/6	2/6	4/0
DITTO (CHORUSES ONLY)...	0/8	1/8	—
OUTWARD BOUND	1/6	—	4/0
ST. JOHN THE BAPTIST (Oratorio) ... ... (CHORUSES, SOL-FA, 1/6)	4/6	—	6/0
SONGS IN A CORNFIELD (Female voices) ... (DITTO, SOL-FA, 1/0)	2/6	—	—
A. C. MACKENZIE.			
BETHLEHEM (Act II., separately, 4/0)	7/6	8/6	11/6
BRIDE (SOL-FA, 1/0)...	1/6	—	—
COLOMBA (Lyrical Drama)	7/6	—	11/6
DITTO (German Words)	12/0	—	16/0
COTTER'S SATURDAY NIGHT (SOL-FA, 1/6) ...	3/0	—	—
DREAM OF JUBAL (Choruses only) (SOL-FA, 1/6)...	4/0	5/0	6/0
JASON	4/0	5/0	6/0
JUBILEE ODE	2/6	—	—
NEW COVENANT...	2/6	—	—
ROSE OF SHARON, THE (Oratorio). New Edition (DITTO, SOL-FA, 3/0)	4/0	5/0	7/6
DITTO PROCESSION OF THE ARK (SOL-FA, 1/0)	2/6	—	—
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A. M. MACLEAN.			
ANNUNCIATION	4/0	—	—
E. C. MACMILLAN.			
ENGLAND (An Ode) (SOL-FA, 2/6)	4/0	—	—
C. MACPHERSON.			
BY THE WATERS OF BABYLON (137th Psalm) ...	3.0	—	—
COMMUNION SERVICE, in E flat	2/6	—	—
SING UNTO GOD (Festival)	1/6	—	—
TE DEUM LAUDAMUS (Thanksgiving)	2/6	—	—
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ERO E LEANDRO (Opera)	5/0	—	—
S. MARCHANT.			
YE HOLY ANGELS BRIGHT (Festival Anthem)	1/0	—	—
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ROLAND'S HORN (Male voices)	4/0	—	—
F. A. MARSHALL.			
PRINCE SPRITE (Female voices)	4/0	—	—
CHORAL DANCES from Ditto	1/6	—	—
J. MASSENET.			
MANON (Opera)	8/0	—	—
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ADVENT CANTATA	1/6	—	—
HARVEST CANTATA	1/6	—	—
C. MAUDE.			
FREDA AND THE FAIRIES (Operetta for Children)	2/0	—	—
J. H. MAUNDER.			
BETHLEHEM (SOL-FA, 1/6)	3/0	—	—
OLIVET TO CALVARY (SOL-FA, 1/0)...	2/6	3/6	—
PENITENCE, PARDON, AND PEACE (SOL-FA, 1/4)	2 0	3 0	—
SONG OF THANKSGIVING (SOL-FA, 1/0)	2/6	3/6	—
T. R. MAYOR.			
LOVE OF CHRIST	1/0	—	—
W. MCNAUGHT.			
ELVES AND THE SHOEMAKER (Short Operetta for Children's voices)	0/8	—	—
MICE IN COUNCIL (Cantata for Children) (SOL-FA, 0/8)	1/6	—	—
SNOWDROP AND THE DWARFS (A Fairy Play)	2/6	—	—
J. H. MEE.			
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HORATIUS (Male voices)	1/0	—	—
MISSA SOLENNIS, IN B FLAT	2/0	—	—
MENDELSSOHN.			
ANTIGONE (Male voices) (SOL-FA, 1/6)	6/0	—	—
AS THE HART PANTS (42nd Psalm) (SOL-FA, (0/8)	1 6	—	—
ATHALIE (SOL-FA, 1/0)	1/6	2/6	4/0
AVE MARIA (Saviour of Sinners) (Double Choir) ...	1/6	—	—
CHRISTUS (Unfinished Oratorio) (SOL-FA, 0/8) ...	1/6	—	—
COME, LET US SING (95th Psalm) (SOL-FA, 0/8) ...	1/6	—	—

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Ditto (Male voices) (t.t.b.b.)	1/6	—	—
HEAR MY PRAYER (solo and chorus) (Sol-fa, 0/3)	1/6	—	—
HYMN OF PRAISE (Lobgesang) (Sol-fa, 0/8) ...	1/6	2/6	4/0
Ditto (Choruses only)	0/8	1/8	—
LAUDA SION (Praise Jehovah) (Sol-fa, 1/0) ...	1/6	2/6	4/0
LORD, HOW LONG WILT THOU (Sol-fa, 0/6)...	1/6	—	—
LORELEY (Opera) (Sol-fa, 0/8)	1/6	—	—
MAN IS MORTAL (8 voices)	1/6	—	—
MIDSUMMER NIGHT'S DREAM (Incidental Music) (Female voices) (Sol-fa, 0/6)	1/6	—	—
NOT UNTO US, O LORD (115th Psalm)	1/6	—	—
ŒDIPUS AT COLONOS (Male voices)	4/6	—	—
ST. PAUL (Oratorio)(Sol-fa, 1/6)	3/0	4/0	6/0
Ditto Pocket Edition	1/6	2/6	4/0
Ditto (Choruses only)	1/6	2/6	—
SON AND STRANGER (Opera)	6/0	—	—
TO THE SONS OF ART (Male voices) (Sol-fa, 0/4)	1/6	—	—
WALPURGIS NIGHT (Sol-fa, 1/6)	1/6	2/6	4/0
WHEN ISRAEL OUT OF EGYPT CAME ... (Ditto, Sol-fa, 1/0)	1/6	—	—
R. D. METCALFE and A. KENNEDY.			
PRINCE FERDINAND (Operetta for children) ... (Ditto, Sol-fa, 1/0)	3/0	—	—
MEYERBEER.			
L'ETOILE DU NORD (Opera)	7/6	—	11/6
NINETY-FIRST PSALM (Latin)	1/6	—	—
Ditto (English)	1/6	—	—
A. MOFFAT.			
BEE QUEEN (Operetta for children) (Sol-fa, 0/8)...	1/6	—	—
CHRISTMAS DREAM (for children) (Sol-fa, 0/6)...	1/6	—	—
B. MOLIQUE.			
ABRAHAM (Oratorio)	4/6	5/6	7/6
J. A. MOONIE.			
KILLIECRANKIE (Sol-fa, 1/0)	2/6	—	—
WOODLAND DREAM (Children's voices) (Sol-fa, 1/0)	3/0	—	—
H. MOORE.			
DARKEST HOUR (Sol-fa, 1/0)...	2/6	3/6	—
MOZART.			
COMMUNION SERVICE, IN B FLAT, No. 7 ...	2/6	—	—
COSI FAN TUTTE (Opera)	7/6	—	11/6
DIE ZAUBERFLŒTE (Opera)	5/6	—	7/6
DON GIOVANNI (Opera)	5/6	—	7/6
IL SERAGLIO (Opera)	5/6	—	7/6
KING THAMOS	1/6	2/6	—
LE NOZZE DI FIGARO (Opera)	5/6	—	7/6
LITANIA DE VENERABILI ALTARIS (E♭) ...	2/6	3/6	4/6
LITANIA DE VENERABILI SACRAMENTO (B♭)	2/6	3/6	4/6
MASS IN C, No. 1 (Latin and English)	1/6	2/6	4/0
MASS IN B FLAT, No. 7	1/6	—	—
MASS IN G, No. 12 (Latin)	1/6	2/6	4/0
Ditto (Latin and English) (Sol-fa, 1/0) ...	1/6	2/6	4/0
Ditto (English Words only)	1/6	—	—
Ditto (Choruses only)	1/0	—	—
MASS IN D MINOR (Requiem), No. 15	1/6	2/6	4/0
Ditto (Latin and English) (Sol-fa, 1/6)	1/6	2/6	4/0
E. MUNDELLA.			
VICTORY OF SONG (Female voices)...	1/6	—	—
E. W. NAYLOR.			
PAX DEI (A Song of Rest)	3/0	—	—
J. NAYLOR.			
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J. NEŠVERA.			
DE PROFUNDIS	4/0	—	—
S. NORTH.			
IN THE MORNING (Sol-fa, 1/0)	1/6	—	—
E. C. NUNN.			
FAIRY SLIPPER (Children's Operetta) (Sol-fa, 1/0)	3/0	—	—
VIA DOLOROSA	2/6	3/6	—
F. OUSELEY.			
MARTYRDOM OF ST. POLYCARP (Oratorio) ...	4/0	—	—
PALESTRINA.			
COMMUNION SERVICE (Missa Papæ Marcelli) ...	4/0	—	—
COMMUNION SERVICE (Assumpta est Maria) ...	4/0	—	—
MISSA ASSUMPTA EST MARIA	4/0	—	—
MISSA BREVIS	4/0	—	—
MISSA "O ADMIRABILE COMMERCIUM" ...	4/0	—	—
MISSA PAPÆ MARCELLI	3/0	—	—
STABAT MATER	2/6	—	—
SURGE ILLUMINARE	1/6	—	—
H. W. PARKER.			
HORA NOVISSIMA	5/6	6/6	—
KOBOLDS	1/6	—	—
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WANDERER'S PSALM	4/0	—	—

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BEYOND THESE VOICES THERE IS PEACE	4/0	—	—
BIRDS OF ARISTOPHANES (Greek Play) (Male)	5/0	—	—
BLEST PAIR OF SIRENS (Sol-fa, 1/0) ... ... (Ditto, English and German Words, 4/0) (Ditto, Italian Words, 4/0)	1/6	—	—
CHIVALRY OF THE SEA, THE (Naval Ode) (Sol-fa, 1/0)	1/6	—	—
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ETON	2/0	—	—
ETON MEMORIAL ODE	1/6	—	—
GLORIES OF OUR BLOOD AND STATE ...	1/6	—	—
GOD IS OUR HOPE AND STRENGTH	2/6	—	—
INVOCATION TO MUSIC	4/0	—	—
JOB (Oratorio) (Choruses only, Sol-fa, 1/6)... ...	4/0	—	—
JUDITH (Oratorio) (Choruses only, Sol-fa, 3/0) ...	7/6	8/6	11/6
KING SAUL (Oratorio) (Choruses only, Sol-fa, 2/6)	7/6	8/6	11/6
L'ALLEGRO (Sol-fa, 2/6)...	4/0	—	—
LOTOS-EATERS (The Choric Song)	3/0	—	—
LOVE THAT CASTETH OUT FEAR	4/0	—	—
MAGNIFICAT (Latin)	2/6	—	—
ODE ON ST. CECILIA'S DAY (Sol-fa, 1/6) ...	3/0	—	—
ODE ON THE NATIVITY	3/0	4/0	6/0
ODE TO MUSIC (Sol-fa, 0/6)	1/6	—	—
PIED PIPER OF HAMELIN (Sol-fa, 1/6)	3/0	4/0	—
PROMETHEUS UNBOUND	4/6	—	—
SONG OF DARKNESS AND LIGHT (Sol-fa, 1/0)	3/0	—	—
SOUL'S RANSOM (A Psalm of the Poor)	3/0	—	—
TE DEUM LAUDAMUS (English Words)	4/0	—	—
Ditto (Latin words)	4/0	—	—
Ditto (Coronation)	1/6	—	—
VISION OF LIFE (Sol-fa, 1/6)	4/0	—	—
VOCES CLAMANTIUM (The voices of them that cry)	3/0	—	—
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T. M. PATTISON.			
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LAY OF THE LAST MINSTREL	1/6	—	—
MAY-DAY	1/0	—	—
MIRACLES OF CHRIST (Sol-fa, 0/6)	1/0	—	—
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STABAT MATER (Female voices) (Sol-fa, 0/8) ...	1/6	—	—
Ditto (English Words, Sol-fa, 1/6)	2/6	—	—
C. PINSUTI.			
PHANTOMS—FANTASMI NELL' OMBRA ...	1/6	—	—
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HOHENLINDEN (Male voices)	2/6	—	—
J. POINTER.			
SONG OF HAROLD HARFAGER (Male voices) (Sol-fa, 0/8)	1/6	—	—
J. B. POWELL.			
PANGE LINGUA (Sing, my tongue)	2/0	—	—
A. H. D. PRENDERGAST.			
SECOND ADVENT	1/6	—	—
F. W. PRIEST.			
CENTURION'S SERVANT	0/8	—	—
C. E. PRITCHARD.			
KUNACEPA	4/6	—	—
E. PROUT.			
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FREEDOM	1/6	—	—
HEREWARD	6/0	—	—
HUNDREDTH PSALM (Sol-fa, 0/6)...	1/6	—	—
QUEEN AIMÉE (Female voices)	2/6	—	—
RED CROSS KNIGHT (Sol-fa, 3/0)	6/0	7/0	9/0
PURCELL.			
DIDO AND ÆNEAS (Opera)	2/6	—	—
"DIOCLESIAN," THE MASQUE IN (Opera) ...	3/0	—	—
FAIRY QUEEN, THE (Opera)	4/0	—	—
Ditto (Choruses only)	2/0	—	—
KING ARTHUR (Opera)	3/0	—	—
Ditto (Abridged Concert Edition) ...	2/6	—	—
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TE DEUM AND JUBILATE, IN D	1/6	—	—
TE DEUM (Edited by J. F. Bridge) (Sol-fa, 0/8) ...	1/6	—	—
Ditto (Latin arrangement by R. R. Terry)	1/6	—	—
G. RATHBONE.			
ORPHEUS (Power of Music) (Children's voices) ... (Ditto, Sol-fa, 1/0)	2/6	—	—
PIED PIPER OF HAMELIN, THE (Female voices) (Ditto, Sol-fa, 1/0)	2/0	—	—
SINGING LEAVES (Children's voices) (Sol-fa, 0/8)	1/6	—	—
VOGELWEID THE MINNESINGER (Children's voices) (Sol-fa, 0/8)	1/6	—	—

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C. T. REYNOLDS.			
CHILDHOOD OF SAMUEL (Sol-fa, 1/0)	2/0	—	—
A. RICHARDS.			
PUNCH AND JUDY (Operetta for children) (Sol-fa, 1/0)	2/6	—	—
WAXWORK CARNIVAL (Operetta for children) ... (Ditto, Sol-fa, 1/0)	3/0	—	—
J. V. ROBERTS.			
JONAH	3/0	—	—
PASSION	2/6	3/6	—
J. L. ROECKEL.			
HOURS (Operetta for children) (Sol-fa, 1/0) ...	3/0	—	—
LITTLE SNOW-WHITE (Operetta for children) (Ditto, Sol-fa, 1/0)	3/0	—	—
SILVER PENNY (Operetta for children) (Sol-fa, 1/0)	3/0	—	—
E. ROGERS.			
FOREST FLOWER (Female voices)	2/6	—	—
R. ROGERS.			
FLORABEL (Female voices) (Sol-fa, 1/6)	2/6	—	—
PRAYER AND PRAISE	4/0	—	—
F. ROLLASON.			
STOOD THE MOURNFUL MOTHER WEEPING	1/6	—	—
ROMBERG.			
HARMONY OF THE SPHERES	1/6	—	—
LAY OF THE BELL (Sol-fa, 1/0)	1/6	2/6	4/0
TE DEUM	1/6	—	—
TRANSIENT AND THE ETERNAL (Sol-fa, 0/6)	1/6	—	—
C. B. ROOTHAM.			
ANDROMEDA	4/0	—	—
FOR THE FALLEN (A Poem)	2/6	—	—
ROSSINI.			
GUILLAUME TELL (Opera)	7/6	—	11/6
IL BARBIERE (Opera)	5/6	—	7/6
MOSES IN EGYPT (Oratorio)	9/0	10/0	11 6
STABAT MATER (Sol-fa, 1/6)	1/6	2/6	4/0
Ditto (Choruses only)	0 8	1/3	—
C. B. RUTENBER.			
DIVINE LOVE (Oratorio)	4/0	—	—
J. RYELANDT.			
DE KOMST DES HEEREN (The coming of the Lord) (Oratorio)	8/0	—	—
ED. SACHS.			
KING CUPS (A River Song)	1/6	—	—
WATER-LILIES (A Fairy Song)	1/6	—	—
C. SAINTON-DOLBY.			
FLORIMEL (Female voices)	4/0	—	—
C. SAINT-SAËNS.			
HEAVENS DECLARE—CŒLI ENARRANT ...	2/6	—	—
PROMISED LAND, THE (Oratorio)	4/0	5/0	7/0
(Ditto, Sol-fa, Choruses only)	2/6	—	—
(Ditto, German words, 6/0)			
(Ditto, French Words, 6/0)			
W. H. SANGSTER.			
ELYSIUM	1/0	—	—
H. W. SCHARTAU.			
CHRISTMAS HOLIDAYS (Children's voices) ...	0/8	—	—
SCHUBERT.			
COMMUNION SERVICE, IN A FLAT	3/0	—	5/6
Ditto, IN B FLAT	3/0	—	5/6
Ditto, IN C	3/0	—	5/6
Ditto, IN F	3/0	—	5/6
Ditto, IN G	3/0	—	5/6
LAZARUS (Selection only)	2/6	—	—
MASS, IN A FLAT	2/6	3/6	5/0
Do., IN B FLAT	2/6	3/6	5/0
Do., IN C	2/6	3/6	5/0
Do., IN E FLAT (Latin and English words) ...	3/0	4/0	6 0
Do., IN F (Sol-fa, 1/0)	2/6	3/6	5 0
Do., IN G	2/6	3/6	5 0
SONG OF MIRIAM (Sol-fa, 0/8) ... ... (Ditto, Welsh Words, Sol-fa, 0/8)	1/6	—	—
SONG OF THE SPIRITS OVER THE WATERS (Male voices) (Sol-fa, 0/8)	1/6	—	—
SCHUMANN.			
ADVENT HYMN, "In Lowly Guise"	1/6	—	—
FAUST (Ditto, Part 3 only, 3/0)	4/6	5/6	7/6
GENOVEVA (Opera)	5/6	—	7/6
KING'S SON	1/6	—	—
LUCK OF EDENHALL (Male voices) (Sol-fa, 1/6)	2/6	—	—
MANFRED	1/6	—	—
MIGNON'S REQUIEM	1/6	—	—
MINSTREL'S CURSE	2/6	—	—
NEW YEAR'S SONG (Sol-fa, 0/8)	1/6	—	—
PARADISE AND THE PERI (Sol-fa, 2/6)	4/0	5,0	6/0
PILGRIMAGE OF THE ROSE	1/6	2 6	4/0
REQUIEM	3/0	—	—
SONG OF THE NIGHT	1/0	—	—

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H. SCHÜTZ.			
PASSION OF OUR LORD	1/6	—	—
B. LUARD-SELBY.			
DYING SWAN	1/6	—	—
FAKENHAM GHOST (humorous)	2/6	—	—
"HELENA IN TROAS" (Incidental Music)	3/6	—	—
SUMMER BY THE SEA (Female) (Sol-fa, 0/8) ...	2/6	—	—
WAITS OF BREMEN (Children) (Sol-fa, 1/0) ...	2 6	—	—
H. R. SHELLEY.			
VEXILLA REGIS (The Royal Banners forward go)	4/0	—	—
E. SILAS.			
COMMUNION SERVICE, IN C	2/6	—	—
MASS, IN C	1/6	—	—
H. SMART.			
BRIDE OF DUNKERRON (Sol-fa, 1/6)	3/0	4,0	6/0
KING RENÉ'S DAUGHTER (Female voices) ... (Ditto, Sol-fa, 1/0)	2/6	—	—
J. M. SMIETON.			
ARIADNE (Sol-fa, 0/9)	3/0	—	—
CONNLA	2/6	—	—
KING ARTHUR (Sol-fa, 1/0)	2/6	—	—
A. BRENT-SMITH.			
HYMN ON THE NATIVITY	2/0	—	—
IN GLORIOUS FREEDOM	1/6	—	—
THOU JUDGE OF QUICK AND DEAD	1/0	—	—
A. M. SMITH.			
ODE TO THE NORTH-EAST WIND	1/6	—	—
ODE TO THE PASSIONS	3/0	—	—
RED KING (Men's voices)	1/6	—	—
SONG OF THE LITTLE BALTUNG (Men's voices) (Ditto, Sol-fa, 1/0)	1/6	—	—
E. M. SMYTH.			
MASS, IN D	4/0	—	—
A. SOMERVELL.			
CHARGE OF THE LIGHT BRIGADE (Sol-fa, 0/4)	0/9	—	—
ELEGY	1/6	—	—
ENCHANTED PALACE (Operetta, Children's voices) (Ditto, Sol-fa, 1/0)	3/0	—	—
FORSAKEN MERMAN (Sol-fa, 1/0)	2/6	—	—
KING THRUSHBEARD (Operetta, Children's voices) (Ditto, Sol-fa, 1/0)	3/0	—	—
KNAVE OF HEARTS (Operetta, Children's voices) (Ditto, Sol-fa, 1/0)	3/0	—	—
MASS, IN C MINOR	4/0	—	—
ODE ON THE INTIMATIONS OF IMMORTALITY	2/0	—	—
ODE TO THE SEA (Sol-fa, 1/6)	3/0	—	—
POWER OF SOUND (Sol-fa, 1/6)	3/0	—	—
PRINCESS ZARA (Operetta, Children's voices) (Ditto, Sol-fa, 1/0)	3/0	—	—
R. SOMERVILLE.			
'PRENTICE PILLAR (Opera)	3/0	—	—
W. H. SPEER.			
JACKDAW OF RHEIMS	3/0	—	—
LAY OF ST. CUTHBERT	3/0	—	—
SPOHR.			
CALVARY (Oratorio)	4/0	5/0	6/0
CHRISTIAN'S PRAYER	1/6	2/6	4/0
FALL OF BABYLON (Oratorio)	4/6	5/6	7/6
GOD, THOU ART GREAT (Sol-fa, 0/8)	1/6	—	—
HYMN TO ST. CECILIA	1/6	—	—
LAST JUDGMENT, THE (Oratorio) (Sol-fa, 1/6) ...	1/6	2/6	4/0
Ditto (Choruses only)	0/8	1/8	—
MASS (for 5 solo voices and double choir)	3/0	—	—
J. STAINER.			
CRUCIFIXION (Sol-fa, 1/0)	2/6	3/6	—
DAUGHTER OF JAIRUS (Sol-fa, 1/0)	2/6	3/6	—
ST. MARY MAGDALEN (Sol-fa, 1/6)	3/0	4/0	6/0
C. V. STANFORD.			
BATTLE OF THE BALTIC	2/6	—	—
CARMEN SÆCULARE	2/6	—	—
COMMUNION SERVICE, IN G	4/0	—	—
EAST TO WEST	2/6	—	—
EDEN (Dramatic Oratorio)	7/6	8/6	11/6
GOD IS OUR HOPE (46th Psalm)	3/0	—	—
MASS, IN G	4/0	—	—
REVENGE (Sol-fa, 1/0) ... ... (Ditto, German Words, 3/0)	2/6	—	—
VOYAGE OF MAELDUNE	4/0	5,0	6,0
D. STEPHEN.			
LAIRD O'COCKPEN (Ballad) (Sol-fa, 0/8)	1/6	—	—
S. STOCKER.			
SONG OF THE FATES	1/0	—	—

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S. STOJOWSKI.			
SPRING-TIME	1/6	—	—
A. SULLIVAN.			
EXHIBITION ODE	1 6	—	—
GOLDEN LEGEND (Sol-fa, 3/0)	5.6	6,6	7/6
KING ARTHUR, INCIDENTAL MUSIC ...	2 6	—	—
TE DEUM (FESTIVAL) (Sol-fa, 1/6)	2 0	3,0	4/0
TE DEUM (Thanksgiving) (Sol-fa, 1/0)	1 6	—	—
T. W. SURETTE.			
EVE OF ST. AGNES	3,0	—	—
COLIN TAYLOR.			
JOHN GILPIN (Female voices)	2/0	—	—
A. G. THOMAS.			
SUN-WORSHIPPERS (Sol-fa, 1/0)	1/6	—	—
D. THOMAS.			
LLYN Y FAN (VAN LAKE) (Sol-fa, 1/6)	3.6	—	—
R. G. THOMSETT.			
FESTIVAL TE DEUM	0/8	—	—
E. H. THORNE.			
BE MERCIFUL UNTO ME	1,6	—	—
G. W. TORRANCE.			
REVELATION, THE (Oratorio)...	5,0	—	—
B. TOURS.			
FESTIVAL ODE	1/6	—	—
HOME OF TITANIA (Female voices) ... ... (Ditto, Sol-fa, 0/8)	2/6	—	—
F. TOZER.			
BALAAM AND BALAK (Oratorio)	3/6	—	—
IN THE DESERT AND IN THE GARDEN ... (Ditto, Sol-fa, 1/6)	2,6	3/6	—
KING NEPTUNE'S DAUGHTER (Female voices) (Ditto, Sol-fa, 0/8)	2/6	—	—
P. TSCHAÏKOWSKY.			
NATURE AND LOVE (Female voices) (Sol-fa, 0/6)	1/6	—	—
C. TYE.			
MISSA EUGE BONE	3/0	—	—
VERDI.			
ERNANI (Opera)	5.6	—	7/6
IL TROVATORE (Opera)...	5/6	—	7/6
Ditto Choruses only (Sol-fa)	1/6	—	—
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LA TRAVIATA (Opera)	5/6	—	7.6
RIGOLETTO (Opera)	5/6	—	7,6
C. VINCENT.			
LITTLE MERMAID (Female voices)	2 6	—	—
VILLAGE QUEEN (Female voices) (Sol-fa, 0/8) ...	2,6	—	—
A. L. VINGOE.			
MAGICIAN (Operetta for children) (Sol-fa, 1/0) ...	3,0	—	—
W. S. VINNING.			
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S. P. WADDINGTON.			
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R. WAGNER.			
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LOHENGRIN (Opera)	5.6	—	7/6
Ditto Act I.	2 6	—	—
Ditto Act III.	2.6	—	—
Ditto Choruses only (Sol-fa)	1/6	—	—
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Ditto Selection from Act I.	2/6	—	—
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Ditto Act II.	3.0	—	—
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W. M. WAIT.			
GOD WITH US	2/0	—	—
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ST. ANDREW	2/0	—	—
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THE CHILDREN IN THE WOOD (Melodrama for Young People)	2/6	—	—
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PIED PIPER OF HAMELIN	3/0	—	—
H. W. WAREING.			
COURT OF QUEEN SUMMERGOLD (Operetta for children) (Sol-fa, 0/8)	1/6	—	—
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PRINCESS SNOWFLAKE (Operetta for children) (Ditto, Sol-fa, 0/8)	1/6	—	—
WRECK OF THE HESPERUS	2/6	—	—
H. WATSON.			
IN PRAISE OF THE DIVINE (Male voices) ...	2/0	—	—
PSALM OF THANKSGIVING	1/0	—	—
WEBER.			
COMMUNION SERVICE, IN E FLAT	2/6	—	—
DER FREISCHÜTZ (Opera)	5/6	—	7/6
Ditto Choruses only...	2/6	—	—
EURYANTHE (Opera)	5/6	—	7/6
IN CONSTANT ORDER	2/6	—	—
JUBILEE CANTATA (Harvest)	1/6	2/6	—
MASS, IN E FLAT (Latin and English)	1/6	2/6	4/0
Ditto, IN G (Latin and English)	1/6	2/6	4/0
OBERON (Opera)	5/6	—	7/6
PREGIOSA (Opera) (Choruses only, 0/8)	1/6	—	—
THREE SEASONS...	1/6	—	—
S. WESLEY.			
DIXIT DOMINUS	1/6	—	—
S. S. WESLEY.			
O LORD, THOU ART MY GOD	1/6	—	—
F. E. WEST.			
MIDSUMMER'S DAY (Operetta for children) ... (Ditto, Sol-fa, 1.0)	2/6	—	—
J. E. WEST.			
LORD, I HAVE LOVED THE HABITATION OF THY HOUSE	1/6	—	—
MAY-DAY REVELS (Children's voices) (Sol-fa, 1/0)	2.6	—	—
SEED-TIME AND HARVEST (Sol-fa, 1/6) ...	3/0	—	—
SONG OF ZION	1/6	—	—
STORY OF BETHLEHEM (Sol-fa, 1/0)	2/6	—	—
C. L. WILLIAMS.			
FESTIVAL HYMN (Sol-fa, 0/4)	1/0	—	—
GETHSEMANE	2/6	3/6	—
HARVEST SONG	2/6	—	—
LAST NIGHT AT BETHANY (Sol-fa, 1/6) ...	2.6	3/6	—
T. WINGHAM.			
MASS IN D (Regina Cœli)	4/6	—	—
TE DEUM (Latin)	2/6	—	—
C. WOOD.			
ODE TO THE WEST WIND	1/6	—	—
R. T. WOODMAN.			
FALMOUTH	1/6	—	—
F. C. WOODS.			
GREYPORT LEGEND (1797) (Male voices) ... ... (Ditto, Sol-fa, 0/8)	1/6	—	—
KING HAROLD (Sol-fa, 1/0)	2/6	—	—
OLD MAY-DAY (Female voices) (Sol-fa, 1/0) ...	2/6	—	—
E. M. WOOLLEY.			
CAPTIVE SOUL (Female voices and Tenor Solo) ...	2/6	—	—
D. YOUNG.			
BLESSED DAMOZEL	1/6	—	—

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BACH FESTIVAL

By the

BOSTON SYMPHONY ORCHESTRA

Dr. SERGE KOUSSEVITZKY, Conductor

FIFTIETH SEASON
1931

SYMPHONY HALL, BOSTON

1931

TUESDAY ..... MARCH 24, at 4.30 and 8.30
WEDNESDAY ..... MARCH 25, at 8.30
THURSDAY ..... MARCH 26, at 8.30
FRIDAY ..... MARCH 27, at 2.30
SATURDAY ..... MARCH 28, at 8.15
SUNDAY ..... MARCH 29, at 4.30 and 8.30

Programme

WITH HISTORICAL AND DESCRIPTIVE
NOTES BY PHILIP HALE

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NOVEMBER 18, 1834 — NOVEMBER 14, 1919

FESTIVAL

OF THE MUSIC OF

JOHANN SEBASTIAN BACH

BOSTON SYMPHONY ORCHESTRA

Dr. SERGE KOUSSEVITZKY, Conductor

GIVEN IN THE ORCHESTRA'S FIFTIETH SEASON
IN HONOR OF ITS FOUNDER

HENRY L. HIGGINSON

Assisted by

HARVARD GLEE CLUB
DR. ARCHIBALD T. DAVISON, Conductor

RADCLIFFE CHORAL SOCIETY
G. WALLACE WOODWORTH, Conductor

BACH CANTATA CLUB
G. WALLACE WOODWORTH, Conductor

AMY EVANS, Soprano
ADELLE ALBERTS, Soprano
MARGARET MATZENAUER, Mezzo-Soprano
RICHARD CROOKS, Tenor
FRASER GANGE, Baritone

ALEXANDER BOROVSKY, Piano
Mme. PATORNI-CASADESUS, Harpsichord
WALLACE GOODRICH, Organ

BLISS PERRY, Speaker

RICHARD BURGIN, Violin
GEORGES LAURENT, Flute
JULIUS THEODOROWICZ, Violin
FERNAND GILLET, Oboe

GEORGES MAGER, Trumpet
ALBERT SNOW, Organ
LOUIS SPEYER, Oboe d'Amore
JEAN DEVERGIE, Oboe d'Amore

PROGRAMME

TUESDAY, MARCH 24, at 4.30 and 8.30

MASS
IN B MINOR

First Part

I. KYRIE

1. Chorus: Kyrie eleison
2. Duet: Christe eleison (Two Sopranos)
3. Chorus: Kyrie eleison

II. GLORIA IN EXCELSIS

4. Chorus: Gloria in excelsis Deo
5. Aria: Laudamus te (Alto, with Violin solo)
6. Chorus: Gratias agimus tibi
7. Duet: Domine Deus (Soprano and Tenor)
8. Chorus: Qui tollis
9. Aria: Qui sedes (Alto, with Oboe d'Amore solo)
10. Aria: Quoniam tu solos sanctus (Bass, with Horn solo)
11. Chorus: Cum sancto spiritu

Second Part

III. CREDO

12. Chorus: Credo in unum Deum
13. Chorus: Patrem omnipotentem
14. Duet: Et in unum Dominum (Soprano and Alto)
15. Chorus: Et incarnatus est
16. Chorus: Crucifixus
17. Chorus: Et resurrexit
18. Aria: Et in spiritum sanctum (Bass, with two Oboe d'Amore soli)
19. Chorus: Confiteor in unum baptisma

IV. SANCTUS

20. Chorus: Sanctus
21. Chorus: Osanna in excelsis
22. Aria: Benedictus (Tenor, with Violin solo)

V. AGNUS DEI

23. Aria: Agnus Dei (Alto)
24. Chorus: Dona nobis pacem

PROGRAMME

WEDNESDAY EVENING, MARCH 25, at 8.30

ORGAN:

Fantasia in C minor
Adagio (from the Toccata in C major)
Fugue in C major

WALLACE GOODRICH

ADDRESS:

"Henry L. Higginson"

BLISS PERRY

INTERMISSION

HARPSICHORD:

Italian Concerto
Allegro animato
Andante—Presto
Fantasia No. 3, in C minor
Gigue in D minor

Mme. PATORNI-CASADESUS

ORGAN:

Chorale-prelude: "Schmücke dich, o liebe Seele"
Fugue in G minor

WALLACE GOODRICH

Pleyel Harpsichord loaned by John Wanamaker New York

PROGRAMME

THURSDAY EVENING, MARCH 26, at 8.30

BRANDENBURG CONCERTO No. 2 in F major

I. Allegro moderato
II. Andante
III. Allegro

(Solo violin: RICHARD BURGIN; Flute: GEORGES LAURENT; Oboe: FERNAND GILLET; Trumpet: GEORGES MAGER)

CONCERTO for Pianoforte and Orchestra, in D minor

I. Allegro
II. Adagio
III. Allegro

Soloist: Alexander Borovsky

INTERMISSION

MAGNIFICAT

1. Chorus: Magnificat
2. Air: Et exultavit spiritus meus (Soprano)
3. Air: Quia respexit (Soprano, with Oboe d'Amore solo)
4. Chorus: Omnes generationes
5. Air: Quia fecit mihi magna (Bass)
6. Duet: Et misericordia (Alto and Tenor)
7. Chorus: Fecit potentiam
8. Air: Deposuit potentes (Tenor)
9. Air: Esurientes implevit bonis (Alto)
10. Trio: Suscepit Israel (Two Sopranos, and Alto)
11. Chorus: Sicut locutus est
12. Chorus: Gloria Patri

BECHSTEIN PIANO

PROGRAMME

FRIDAY AFTERNOON, MARCH 27, at 2.30

SUITE for Orchestra No. 3, in D major

I. Overture
II. Air
III. Gavotte I; Gavotte II
IV. Bourrée
V. Gigue

CONCERTO in D minor for Two Violins and String Orchestra

I. Vivace
II. Largo
III. Allegro

RICHARD BURGIN JULIUS THEODOROWICZ

INTERMISSION

CANTATA No. 85 "Ich bin ein Guter Hirt"

I. Arioso: Bass
II. Aria: Alto
III. Chorale: Soprano
IV. Recitative: Tenor
V. Aria: Tenor
VI. Chorale

CANTATA No. 20 "O Ewigkeit, du Donnerwort"

I. Chorus
II. Recitative: Tenor
III. Aria: Tenor
IV. Recitative: Bass
V. Aria: Bass
VI. Aria: Bass
VII. Chorale

PROGRAMME

SATURDAY EVENING, MARCH 28, at 8.15

EASTER CANTATA No. 4 "Christ lag in Todesbanden"

I. Sinfonia: Verse 1: Chorus
II. Verse 2: Soprano and Alto
III. Verse 3: Tenor
IV. Verse 4: Chorus
V. Verse 5: Bass
VI. Verse 6: Soprano and Tenor
VII. Verse 7: Chorale

BRANDENBURG CONCERTO No. 5

I. Allegro
II. Adagio affetuoso
III. Allegro

Solo piano: ALEXANDER BOROVSKY; Violin: RICHARD BURGIN;
Flute: GEORGES LAURENT

INTERMISSION

PRELUDES and FUGUES from the "Well Tempered Clavichord" (Book 1)

Prelude and Fugue in G minor, No. 16
Prelude and Fugue in D major, No. 5
Prelude and Fugue in B-flat minor, No. 22
Prelude and Fugue in C-sharp major, No. 3

ALEXANDER BOROVSKY

CANTATA No. 80 "Ein feste Burg ist unser Gott"

I. Chorus
II. Duet: Soprano and Bass
III. Recitative: Bass
IV. Aria: Soprano
V. Chorale
VI. Recitative: Tenor
VII. Duet: Alto and Tenor
VIII. Chorale

PROGRAMME

SUNDAY, MARCH 29, at 4.30 and 8.30

MASS

IN B MINOR

First Part

I. KYRIE

1. Chorus: Kyrie eleison
2. Duet: Christe eleison (Two Sopranos)
3. Chorus: Kyrie eleison

II. GLORIA IN EXCELSIS

4. Chorus: Gloria in excelsis Deo
5. Aria: Laudamus te (Alto, with Violin solo)
6. Chorus: Gratias agimus tibi
7. Duet: Domine Deus (Soprano and Tenor)
8. Chorus: Qui tollis
9. Aria: Qui sedes (Alto, with Oboe d'Amore solo)
10. Aria: Quoniam tu solos sanctus (Bass, with Horn solo)
11. Chorus: Cum sancto spiritu

Second Part

III. CREDO

12. Chorus: Credo in unum Deum
13. Chorus: Patrem omnipotentem
14. Duet: Et in unum Dominum (Soprano and Alto)
15. Chorus: Et incarnatus est
16. Chorus: Crucifixus
17. Chorus: Et resurrexit
18. Aria: Et in spiritum sanctum (Bass, with two Oboe d'Amore soli)
19. Chorus: Confiteor in unum baptisma

IV. SANCTUS

20. Chorus: Sanctus
21. Chorus: Osanna in excelsis
22. Aria: Benedictus (Tenor, with Violin solo)

V. AGNUS DEI

23. Aria: Agnus Dei (Alto)
24. Chorus: Dona nobis pacem

Mass in B minor . . . . . Johann Sebastian Bach

(Born at Eisenach on March 21, 1685; died at Leipsic, July 28, 1750)

Kyrie

Kyrie eleison, Christe eleison.

Lord, have mercy. Christ, have mercy.

Gloria in Excelsis

Gloria in excelsis Deo; et in terra pax hominibus bonae voluntatis. Laudamus te; benedicimus te; adoramus te; glorificamus te. Gratias agimus tibi propter gloriam tuam, Domine Deus, Rex coelestis, Deus Pater omnipotens. Domine Fili unigenite Jesu Christe altissime; Domine Deus, Agnus Dei, Filius Patris, qui tollis peccata mundi, miserere nobis; qui tollis peccata mundi, suscipe deprecationem nostram; qui sedes ad dexteram Patris, miserere nobis. Quoniam tu solus sanctus, tu solus Dominus: tu solus altissimus, Jesu Christe, cum Sancto. Spiritu, in gloria Dei Patris. Amen.*

Glory be to God on high, and on earth peace, good will towards men. We praise thee, we bless thee, we worship thee, we glorify thee, we give thanks to thee for thy great glory, O Lord God, heavenly King, God the Father Almighty.

O Lord, the only-begotten Son Jesus Christ; O Lord God, Lamb of God, Son of the Father, that takest away the sins of the world, have mercy upon us: thou that takest away the sins of the world, have mercy upon us: thou that takest away the sins of the world, receive our prayer: thou that sittest at the right hand of the Father, have mercy upon us.

For thou only art holy; thou only art the Lord; thou only, O Christ, with the Holy Ghost, art most high in the glory of God, the Father. Amen.

*"Altissime" is not canonical. It was not in the Leipsic "Kirchen-Andachten," nor did Bach introduce the word in any one of his other Masses.

Credo in unum Deum, Patrem omnipoténtem, Factórem coeli et terrae, visibílium ómnium et invisibílium. Et in unum Dóminum Jesum Christum, Fílium Dei unigénitum, et ex Patre natum ante ómnia saecula. Deum de Deo, Lúmen de Lúmine, Deum verum de Deo vero; génitum, non factum; consubstantiálem Patri, per quem ómnia facta sunt. Qui propter nos bómines, et propter nostram salútem, descéndit de coelis, et incarnátus est de Spíritu Sancto ex María Vírgine: ET HOMO FACTUS EST. *Crucifíxus étiam pro nobis: sub Póntio Piláto passus et sepúltus est. Et resurréxit tértia die secúndum Scriptúras; et ascéndit in coelum, sedet ad déxteram Patris: et íterum ventúrus est cum gloria judicáre vivos et mórtuos: cujus regni non erit finis. Et in Spíritum Sanctum Dóminum, et vivificántem, qui ex Patre Filióque procédit: qui cum Patre et Fílio simul adorátur, et conglorificátur: qui locútus est per prophétas. Et unam sanctam Cathólicam et Apostólicam Eccl*ésiam. *Confiteor unum baptísma in remissiónem peccatórum. Et expécto resurrectiónem mortuórum, et vitam ventúri saeculi. Amen.*

I believe in one God, the Father Almighty, Maker of heaven and earth, and of all things visible and invisible.

And in one Lord Jesus Christ, the only-begotten Son of God, and born of the Father before all ages. God of God; Light of Light; true God of true God; begotten, not made; of the same substance with the Father; by whom all things were made. Who for us men, and for our salvation, came down from heaven, and became incarnate by the Holy Ghost of the Virgin Mary, AND WAS MADE MAN. He was crucified also for us, suffered under Pontius Pilate, and was buried. And the third day He rose again according to the Scriptures, and ascended into heaven, and sitteth at the right hand of the Father. And He is to come again with glory to judge the living and the dead, of whose kingdom there shall be no end.

And in the Holy Ghost, the Lord and Life-giver, who proceedeth from the Father and the Son; who, together with the Father and the Son, is adored and glorified; who spoke by the Prophets. And one Holy, Catholic and Apostolic Church. I confess one baptism for the remission of sins; and I look for the resurrection of the dead, and the life of the world to come. Amen.

Sanctus et Benedictus

Sanctus dominus Deus Sabaoth! Pleni sunt cœli et terra gloria tua. Osanna in excelsis.*

Holy, Holy, Holy, Lord God of Hosts! Heaven and earth are full of thy glory. Hosanna in the highest.

Benedictus qui venit in nomine Domini. Osanna in excelsis.

Blessed is he that cometh in the name of the Lord. Hosanna in the highest.

Agnus Dei

Agnus Dei, qui tollis peccata mundi, miserere nobis, dona nobis pacem.

Lamb of God, that takest away the sins of the world, have mercy upon us, grant us thy peace.

Five of Bach's compositions written at Leipsic have the title *Missa* (German *Messe*): the Mass in B minor which was catalogued by Carl Philipp Bach as "grosse Katholische Messe"; four so-called "short Masses in F major, G major, A major, and G minor.

The Lutherans, unlike other German Protestant churches, in Bach's time kept the "Amt der Communion" (Communion office) as the chief form of public worship. Their order of chanting the Mass included the *Kyrie, Gloria in excelsis,* Collect, Epistle, Gospel, *Credo,* Preface with *Sanctus,* and Prayer of Consecration, and in Bach's time these parts of the liturgy—except the last—were sung in the Latin of the Roman Mass at St. Thomas's, Leipsic. The Prayer-book used in Bach's time provided prayers in German for those in the congregation who did not know Latin.

But the word *Missa* had a restricted meaning. A setting of the *Kyrie* and *Gloria in excelsis,* in Vopelins's "Neu Leipziger Gesangbuch," authoritative in Bach's period, has the title: "The *Missa:* or *Kyrie eleison,* along with the ancient Church's praise of the Holy Trinity." The *Kyrie* and *Gloria in excelsis* were printed in other prayer or sacred song books as "The Prayer of the Church with which Sunday morning service begins." And so, Dr. Charles Sanford Terry, stating that Bach's own inscription in the B minor mass—"Missa a 5 voci" covers only the *Kyrie* and *Gloria*—the remaining sections having each a separate title, concludes that "the Mass in B minor may be called a Lutheran *Missa* with additions, which

*Bach substitutes "ejus" for "tua." In the Roman Mass the *Sanctus, Osanna,* and *Benedictus* form a single text. "Bach treats the *Sanctus* by itself and places the *Osanna,* and *Benedictus* in a separate section (the fourth and last) of his complete score. Moreover, it is clear that he followed contemporary Lutheran use. . . . Bach, in fact, did not write the *Sanctus* with his eye upon a Roman Catholic interior, nor has the Mass ever been heard, nor is it likely to be heard, in surroundings which demand attention to ritual observance. Bach intended the *Sanctus* to stand alone, and so it should be rendered, isolated by its own tremendous grandeur."—C. S. Terry.

constitute it a 'Katholische Messe,' as C. P. E. Bach described it." ("Bach: the Mass in B minor" (London, 1924)). We are indebted to Dr. Terry for the preceding notes.

* * *

Augustus II, known as "The Strong," King of Saxony, became a Roman Catholic in order to gain the crown of Poland. He died on February 1, 1733, leaving Saxony to his son Augustus III. There was then a struggle for the Polish crown, gained finally by the Saxon monarch, who had entered into the Roman Catholic fold in 1712. Augustus III cared more for pictures and music than for politics. He set himself up as a Mæcenas. There was public mourning for the death of his father for five months. He devoted the early months of 1733 to the preparation for Augustus III of a work that would show his loyalty and his skill, and possibly win a diploma for the position of court-composer. A secular work would not be at the time appropriate; so he bethought him of the *Kyrie* and *Gloria in excelsis,* a portion of the liturgy which Protestants and Catholics held in common. The score was completed early in the summer of 1733. Bach's oldest son Friedmann had been appointed, after a competition, organist of the Sophienkirche in Dresden. The father went to Dresden, and on July 27, 1733, sent the *Kyrie* and *Gloria in excelsis* to Augustus with this letter:

"*Most gracious Sovereign:*

With very profound devotion I present to your Majesty the accompanying insignificant example of the skill I possess in *Musique*, in all humility, begging your Majesty to regard it, not as its indifferent merits deserve, but with your Majesty's notorious graciousness, and at the same time to take me under your Majesty's powerful protection. For some years' past, and at the present time, the music in the two principal churches* of Leipsic is under my direction, an office in which I have repeatedly endured undeserved affronts, accompanied even by diminution of my emoluments,† aggravations which are likely to cease if your Majesty would be good enough to appoint me to the Court Capelle, and to give directions to the proper authority for the issue of a patent. Such a gracious response to my petition will lay me under the deepest obligation, and, in token of my humble duty and unwearied diligence, I am ready to compose both Church and orchestral *Musique* whenever your Majesty may command, devoting all my powers to your Majesty's service.

"I remain with constant fidelity,

Your Majesty's most devoted and obedient servant,

JOHANN. SEBASTIAN BACH.

Augustus was busied with affairs in Poland. Bach's act of homage was not regarded. He was not appointed Court Composer until 1736. The vocal and instrumental parts of the Mass are in the Sächsische Landesbibliothek at Dresden. They apparently were never used. The autograph score and parts of the Sanctus, also the autograph com-

*St. Thomas's and St. Nicholas's.

†"*Accidentia.*"

plete score are in the Preussische Staatsbibliothek. When Bach died, the score became the property of his son Carl Philipp Emanuel. He added a set of fully written out parts of the *Credo* for a performance under his direction at Hamburg. A score of the *Kyrie* and *Gloria* was published in 1833; the remainder was published in 1845. The Bachgesellschaft published the Mass in 1856–57.

* * *

Bach dealt with the Mass almost clause by clause. Choruses alternate with arias and duets. The *Kyrie* has three movements, two choruses, one duet; the *Gloria in excelsis,* four choruses, three arias, one duet; the *Credo,* six choruses, one duet, one aria; the *Sanctus,* two choruses, one aria; the *Agnus Dei,* a chorus and an aria.

* * *

No one of the four movements that follow the *Sanctus* was written for the Mass. There was other borrowed material. In the *Gloria,* there are two adapted movements, the "Gratias agimus" and the "Qui tollis"; in the *Credo* there are three; the "Patrem omnipotem," "Crucifixus" and the section "et expecto." Excepting the "Osanna," all the borrowed material is from Bach's Church Cantatas, composed during his first ten years in Leipsic. "Assuming that the *Sanctus* was the last original portion of the Mass to be written, the construction of the whole work can be placed in the years 1733–7."

* * *

According to Dr. Terry, the Mass in B minor is the expression of Bach's "Christian idealism, neither Roman Catholic nor Protestant. Some movements, *e.g.,* the 'Credo' and 'Confiteor,' exhale a Roman atmosphere. Others, and in particular the Arias, are conceived in the subjective, intimate mood of the Lutheran Cantatas. But invariably Bach's inspiration is from within himself. . . . Bach's genius was Teutonic in its inclination to create a clearly pictured design. . . . A design to express himself in an art form which he had studied in others may also be conjectured."

The proportions of this Mass do not allow of ritual use. The construction and text are not for Roman Catholic service, yet this Mass contains two of the Latin intonations, that of the "Credo," and that of the "Confiteor."

It is thought that the *Kyrie* may have been heard in Leipsic on Trinity Sundays. Bach used portions of the *Gloria* as a cantata on Christmas Day in 1740, when the performance was divided by the sermon. "It is not improbable that the B minor *Credo* was heard in St. Thomas's at festal seasons. . . . The existence of a separate

score and parts of the *Sanctus* in itself infers a performance under Bach's direction." It is thought that the *Benedictus* and *Agnus Dei* were heard on feast-days at St. Thomas's.

Parry, believing that the complete Mass was never offered to Augustus III, summed up in these words: "the whole story of its coming into existence is indeed enigmatical to a fantastic degree."

* * *

The Credo, Kyrie, and Gloria were brought out by Johann Nepomuk Scheibler at Frankfort, 1828–31. A "truncated" performance of the Mass took place in the Singakademie, Berlin, in 1834—Kyrie, Gloria, Credo, the last half of the Sanctus. The complete Mass was performed on April 24, 1861, Julius Stern, conductor. Jenny Meyer and Julius Krause were solo singers. The chorus was the Sternsche Gesangverein.

The first complete performance in the United States was by the Bach Choir at Bethlehem, Pa., in 1900, J. Fred Wolle, conductor.

The Kyrie eleison and Gloria were sung at the Cincinnati Music Festival of 1886.

On February 27, 1887, the Handel and Haydn Society, Carl Zerrahn conductor, gave portions of the Mass: Chorus, Kyrie eleison; Duet, Christe eleison; Chorus, Gloria in excelsis; Aria, Qui sedes; Aria, Quoniam tu solus; Chorus, Credo; Duet, Et in unum Dominum; Chorus, Crucifixus; Chorus, Sanctus; Aria, Benedictus; Aria, Agnus Dei; Chorus, Dona nobis pacem. Solo singers: Lilli Lehmann, Mary H. Howe, George J. Parker, Jacob Benzing. The horn obbligato to "Quoniam to solus" was played by Mr. Reiter. "The copied orchestral parts were not free from errors, and the instrumentation called for completion by probably some abler, subtler hand at such work than Mr. Otto Goldschmidt" (J. S. Dwight).

The Mass was performed in Boston by the Cecilia Society, B. J. Lang, conductor, on December 3, 1901. This was announced as the "second complete performance in America." "The original instrumentation will be used, including the almost obsolete high trumpets, loaned by Mr. J. Montgomery Sears (three) and the two hautbois d'amour, loaned by Mr. Damrosch." The solo singers were Kathrin Hilke, Adelaide Griggs, Ada Hussey, Ellison Van Hoose, Stephen Townsend, Clarence E. Hay. The solo players were Messrs. Roth, violin; Maquarre, flute; Lenom and Mueller, oboes; Kloepfel, Mann, and Lafricain, trumpets; B. L. Whelpley, organist.

There was a performance in New York by the Oratorio Society of that city, Frank Damrosch, conductor, on April 5, 1900. The solo singers were Sara Anderson, Gertude May Stein, Nicholas Douty, Joseph S. Baernstein. Frank L. Sealy, organist. On November 24, 1900, Mrs. Hissem de Moss replaced Miss Anderson.

The Mass was performed at the Cincinnati Music Festival of 1902.

Organ Music

The organ pieces to be played are Fantasia in C minor; Adagio (from the Toccata in C major); Fugue in C major; Chorale Prelude "Schmücke dich, o liebe Seele"; Fugue in G minor.

The Fantasia is the one in six-four time in the third volume of the Peters edition.

The Adagio is the one of the four sections in the Toccata that Sir Hubert Parry finds "unique among Bach's organ works. The slow passage is a beautiful song movement, the long rhapsodical ornate melody of which recalls the slow movements for violin in which Bach poured out his soul so freely. It also resembles more completely the slow movement of the Italian concerto, which, by a charming and serviceable coincidence, presents a characteristic parallel in its accompaniment to the constantly moving quasi-pizzicato quaver-figure for the pedals in the Organ Toccata. . . . If the songlike movement associates it with works of the latest period, the special interpretation of the toccata scheme links it to works of an early period." Pirro describes this Adagio as a sort of instrumental solo, "supported by a homophonous accompaniment—very rarely found in Bach—outlined by a continuo, like orchestral pizzicati."

The Fugue in C major is the one on page 50 of the second volume in the Peters edition.

It is said that Mendelssohn once played Bach's Chorale Prelude "Schmücke dich, o liebe Seele" to Schumann, who wrote to him afterwards: "Around the *cantus firmus* hung winding wreaths of golden leaves, and such blissfulness was breathed from within it, that you yourself avowed that if life was bereft of all hope and faith, this one chorale would renew them for you. I was silent and went away dazed into God's acre, feeling acutely pained that I could lay no flower on his urn." Mendelssohn played this choral prelude in St. Thomas's Church, Leipzig, at a concert to raise funds for a monument to Bach.

(The "Choralfantasie" was a large form in which phrases of chorales were introduced with much polyphonic adornment. The "Chorale Prelude was a prelude to the chorale which was to be sung in the church service, and it did not present the melody so that the congregation would find it stale when it was time to sing it" (Bach's "Orgel-Büchlein," belonging to the Coethen period). Some of these pieces may have been written at Weimar. They were intended to develop young organists, especially Bach's son Friedemann. The "Sech's Choräle" and the "Achtzehn Choräle" belong to the last decade of Bach's life. It is questioned whether the latter collection was completed by Bach himself; whether his son in-law Altnikol did not complete the last one in the book from dictation.)

The great and well-known Fugue in G minor, often played with the preceding Fantasia in the same key, is connected with Bach's journey to Hamburg in 1720, when candidates for the position of organist at the Jakobikirche were heard in competition. Bach played in the Catharinekirche. Mattheson in 1731 published in his "Grosse Generalbass-Schule" a subject and countersubject for extemporization which had been given to a candidate for an organship, adding that "the subject was familiar and the player who first used it with success well-known." With slight differences, sub-

ject and countersubject are those of this G minor fugue. Its subject is a Dutch folk song; and Reinken, one of the adjudicators at the Hamburg Competition, had lived in Holland as a young man. Bach had gone to Hamburg, probably in 1701, to hear him play.

Harpsichord Music

The first part of the "Well-Tempered Clavichord," Bach's contribution to the controversy about the tuning of that instrument, was published in 1722, shortly after his second marriage, to Anna Magdalena Wilcken. (The second part was not published until 1744. This collection of preludes and fugues in every key, major and minor, settled the question in favor of equal temperament. There had been a preference to tune perfectly a few keys, and pass by those in which just intonation could not be obtained. It is not probable that all of the preludes and fugues of the first part were composed about 1722; nor is it probable that each prelude was written purposely for the following fugue, though as Parry suggests there is no reason why "if the preludes had been in existence first, Bach might not have written the fugues afterwards to fit to them. Several of the pairs, of which the preludes are known to have existed long before, still seem so admirably fitted to one another that it is hardly imaginable that their coming together should have been merely fortuituous. . . . In any case the style of the pieces is always so far consistent that there is no mating of absolutely incompatible qualities or styles."

Parry, in his little, but valuable, essay on the "Well-Tempered Clavichord," concludes by saying that, apart from technical considerations, representing the intellectual side of the art, the great variety of mood and expression is most notable. "The preludes are no barren expositions of purely technical devices; though some artistic problem is always embodied and happily solved, the intrinsic quality of the ideas themselves has a still higher value."

The Fantasia in C minor is a detached piece in Italian style. It has been called—one does not know why—an "experiment," as are many other detached works by Bach.

The Italian Concerto is in the second part of the "Clavierübung" published in 1735, when Bach was at Leipsic. The full title runs: "Zweter Theil der Clavier Übung, bestehend in einem Concerto nach Italiaenischen Gusto, und einer Overture nach Französcher Art, vor ein Clavicymbel mit zweyen Manualen," etc. This concerto is the only one of the kind written by Bach for the clavier alone, and it, too, is called an experiment, transferring orchestral form to a solo instrument. Bach may have been led to write it from arrangements of Vivaldi concertos for clavier; or for the opportunity given by a harpsichord with two keyboards for the alternation of "forte" and "piano," with reference to the respective keyboards; for one hand is sometimes marked "forte" when the other is marked "piano"; only to be played when there were different keyboards. And so "forte" generally indicates a keyboard representing *tutti;* "piano" a keyboard representing *soli;* though at times "forte" is put to a melodic passage which he wished to stand out boldly. In

the beautiful slow movement the right hand is marked "forte," the left hand "piano," referring to the different tonal quality of the keyboards.

This slow movement is "one of those outpourings of free rhapsodical melody which Bach alone could carry out on such a grand scale and yet give the impression of perfect artistic organization. . . . The consistency of the tender phrase"—the accompaniment based on a short and variously repeated figure—is singularly apt to the expression of the melody, and the movement is one of Bach's most remarkable and personal outpourings, suggesting a strange sense of mystery—of groping after some indefinite object of desire, of longing and questioning, of the sadness which dimly tinges the vague sense of inevitable abnegation."—PARRY.

CONCERTO IN F MAJOR, FOR VIOLIN, FLUTE, OBOE, AND TRUMPET, WITH ACCOMPANIMENT OF TWO VIOLINS, VIOLA, VIOLONCELLO, AND HARPSICHORD . . . . . JOHANN SEBASTIAN BACH

This composition is the second of the six Brandenburg concertos. Completed March 24, 1721, they were written in answer to the wish of a Prussian prince, Christian Ludwig, Margraf of Brandenburg, the youngest son of the Great Elector by a second wife. The prince was provost of the Cathedral at Halberstadt. He was a bachelor, who lived now at Berlin, now on his estate at Malchow. Fond of music, not in an idle way, he was extravagant in his tastes and mode of life, often going beyond his income of nearly 50,000 thalers.

In May, 1718, Prince Leopold of Anhalt-Cöthen, at whose court Bach was Capellmeister, journeyed to Carlsbad to drink the waters. He took with him Bach and a quintet from his orchestra; also his clavicembalo with three "servants to care for it"; he was also thus attended when he visited Carlsbad in 1720. The Margraf may have been at Carlsbad. As he was very fond of music and had his own orchestra, he undoubtedly attended Leopold's musical parties. At any rate, he gave Bach a commission. It was on March 24 that Bach—or possibly someone at the Court—wrote a dedication in French:

"*A son altesse royale, Monseigneur Crétien Louis, Margraf de Brandenbourg, etc., etc., etc.*
Monseigneur,

Two years ago, when I had the honor of playing before your Royal Highness, I experienced your condescending interest in the insignificant musical talents with which heaven has gifted me, and understood your Royal Highness's gracious willingness to accept some pieces of my composition. In accordance with that condescending command, I take the liberty to present my most humble duty to your Royal Highness in these Concerti for various instruments, begging your Highness not to judge them by the standards of your own refined and delicate taste, but to seek in them rather the expression of my profound respect and obedience. In conclusion, Monseigneur, I most respectfully beg your Royal Highness to continue your gracious favor toward me, and to be assured that there is nothing I so much desire as to employ myself more worthily in your service.

With the utmost fervor, Monseigneur, I subscribe myself,
Your Royal Highness's most humble and most obedient servant,

JEAN SEBASTIEN BACH.

COETHEN, 24 March, 1721."*

Bach sent the pieces entitled "Concerts avec Plusieurs Instruments" to Berlin. They were intended as a gift for the Margraf's birthday in March. Nothing is known about the reception in Berlin, nor is it positively known whether they were ever played at the palace of the Margraf. "The condition of the autograph suggests that, like the parts of the *Kyrie* and *Gloria* of the B minor Mass at Dresden, it was never performed by the recipient." It was the Margraf's habit to catalogue his library. The name of Bach was not found in the list, although the names of Vivaldi, Venturini, Valentiri, Brescianello, and other writers of concertos were recorded. After the death of the Margraf in 1734, Bach's score was put for sale with other manuscripts in a "job lot." Spitta thinks that Bach's concertos were probably among "77 concertos by different masters and for various instruments at 4 ggr (altogether 12 thlr, 20 ggr)" or "100 concertos by different masters for various instruments—No. 3, 3 16th." The Brandenburg concertos came into the possession of J. P. Kirnberger. They were later owned by the Princess Amalie, sister of Frederick the Great and a pupil of Kirnberger. Their next and final home was the Royal Library, Berlin, No. 78 in the Amalienbibliothek. They were edited by S. W. Dehn, and published by Peters, Leipsic, in 1850.

Bach retained a copy of the score and performed the music at Cöthen, by Prince Leopold's orchestra, reinforced by visiting players, before the concertos were offered elsewhere. "The first concerto is scored for two horns, an instrument just coming into vogue, of which Bach made no other use at Cöthen. His Capelle contained no horn player, and an entry in the accounts, under the date, 6 June, 1722, 'An die beyden Waldhornisten, so sich alhier hören lassen, 15 Thaler,' indicates with considerably certainty a performance of the Concerto and not improbably the first one" (C. S. Terry).

The original autograph bears the title "Concerto 2do à 1 Tromba, 1 Flauto, 1 Hautbois, 1 Violino concertati, è Violini, 1 Viola è Violone in Ripieno con Violoncello è Basso per il Cembalo."

The original version has seldom been used, mainly on account of the high range of Bach's music for the trumpet. Kretzschmar suggested instead of the trumpet a second violin rather than the C clarinet or the lower octave of trumpet. Felix Mottl divided the trumpet part between two trumpets. He used the lower octaves in the extreme high passages and he added wood-wind instruments and horns. This version was played for the first time in Boston at a Symphony concert, December 28, 1901, Mr. Gericke, conductor.

Mr. Rabaud, when he conducted the concerto in Boston (March 14–15, 1919), gave the music for solo trumpet to two trumpets; otherwise the score of Bach is followed.

I. Allegro, alla breva, F major. Three of the four instruments of the concertino announce in unison the chief theme. The solo violin

*Translation into English by Charles Sanford Terry ("Bach: A Biography"—London, 1928).

has a fresh subject, taken up by oboe, later by flute; still later by trumpet. At last the four are combined.

II. Andante, D minor, 3-4. The movement is based on a subject that is given first to the solo violin. Scored for flute, oboe, violin, violoncello, and harpsichord. The theme is given out in imitation by the flute, oboe, and violin above the violoncello and harpsichord.

III. Allegro assai, F major, 2-4. The trumpet gives out the theme; the four soloists enter in succession and carry on a more or less free fugue. At the end the continuo has the say, but the trumpet has the last word.

"The limitations of the trumpet cause the subject of the first movement to have rather an Italian air, as it was inevitable to base the passages allotted to it mainly on the component notes of a chord; otherwise that instrument does its best to play the same type of passages as the violins. The middle movement is a kind of quartet between the flute, hautboy, violin, and violoncello; and the last a showy movement in which the trumpet figures very gaily, and has a part which is almost unplayable in modern times owing to the extreme altitude to which it is called to rise."—C. Hubert H. Parry's "Johann Sebastian Bach."

Mottl said in the preface to his edition published in 1901: "Perhaps a talented builder will invent an instrument which, keeping the quality of the trumpet, may provide the means of performing the original score. In that case, of course, my arrangement must be instantly ignored."

The second Brandenburg concerto was played under Richard Strauss's direction at the third symphony concert of the Royal Orchestra, Berlin, in the fall of 1909. Strauss had the high solo part of the F trumpet played by the piccolo-heckelphone, invented by Wilhelm Heckel of Biebrich-on-the-Rhine. Strauss wrote: "As it is used in the tutti parts together with the trumpet, which is played an octave lower, and as it is moreover doubled by two C clarinets, a sound effect is produced which is as original as it is antiquated, and it probably comes very near to Bach's intentions. In the last movement, however, which consists chiefly of solo effects, I was forced to give the entire trumpet part to the piccolo-heckelphone and to write a totally new trumpet voice, which is partly played in unison with the soloviolin, solo flute, and solo oboe. If I have deviated here from Bach's letter of the law, I believe that I have acted in accordance with his spirit." Philipp Wolfrum, arranging the concerto for concert purposes, provided an independent solo part for cembalo, but he retained the original voice for the high trumpet in F.

"In the time of Bach and Handel trumpeters were divided into two classes, known as *Clarin-bläser* (Clarin-players) and *Principal-bläser* (Principal-players). The former practised mostly the upper register of the instrument, the latter the lower. By long practice and the use of a special mouthpiece, the *Clarin-bläser* obtained great command of these upper notes, while the *Principal-bläser* were seldom required to play above C on the third space, the eighth note of the series. . . . It would be quite possible to play Bach's parts

on the modern natural trumpet; but a player who practised them much would probably lose the certainty of his embouchure for the passages required in modern music, in which the lower notes are more frequently used. In modern performances of Bach's works, his trumpet parts are generally played on a specially 'long trumpet.' "—"The Orchestra," by Dr. Prout (Vol. I., p. 201).

The printed scores of Bach's works are those of comparatively modern times. Horns and trumpets appear in them as transposing instruments. The trumpet parts are confined to open notes. The instruments of Bach's times had no valves. The treble trombone, probably the same instrument as Bach's *tromba da tirarsi,* had "The trombone slide, by means of which the gaps between the open notes could be filled in, and may have been used to play those parts. The naming of the brass instruments in some of Bach's scores is inconsistent and rather puzzling, though it is always clear when he is writing for natural horns or trumpets."

A high trumpet for Bach's trumpet parts was introduced by Julius Kosleck (1825–1905) of Berlin, a virtuoso trumpeter. The trumpet was straight, and fitted with two pistons, an A trumpet with post-horn bore and bell. This trumpet was improved by Walter Morrow, an English trumpeter who altered the bore and bell to that of the real trumpet. Canon Galpin, in his "Old English Instruments of Music," says that this "Bach trumpet" is not the clarion of Bach's time, "but a return, with very modern additions, to the straight Buzine of the middle ages." The old clarion player had the advan tage of the instrument's small tubing "which enabled him to reach the extreme harmonic notes."

Piano Concerto in D minor, with Accompaniment of Strings

Johann Sebastian Bach

Little is known about these concertos. It is supposed that the seven were formed by putting together various separate movements, or were arrangements or transcriptions for the clavier.* "In all the concertos for clavier, whether for one instrument or many, there are passages for the solo instrument unaccompanied which anticipate the procedure of modern concertos, with considerable use of arpeggios, and even occasional cadenza passages. Bach follows the Italian types in the general scheme and easy style of the quick movements, and they are rather homophonic in feeling, with the exception of the last movement of the double concerto in C major, which is a fugue of the most vivacious description. . . . Bach clearly enjoyed writing in the concerto form and found it congenial. It would be even natural to infer that he found opportunities for performing the works, as in many cases the same concertos appear in versions both for violin and clavier."†

Parry also says: "When Bach writes slow movements for the

*Spitta regarded the seven concertos as "new and higher developments, rather than arrangements."

†"Johann Sebastian Bach," by C. Hubert H. Parry (1909).

clavier, he makes them serve as phases of contrast to the quick movements, in which some rather abstract melody is discussed with a certain aloofness of manner, or treated with elaborate ornamentation, such as was more suited to the instrument than passages of sustained melody pure and simple. The alternative presented in the admirable concerto for the clavier in D minor is to give a Siciliano in place of the central slow movement, a course which provides a type of melody well adapted to the limited sustaining power of the harpsichord. . . . The finest of them (the concertos) is that in D minor, above mentioned, which from its style would appear to have been written at Cöthen."

It is supposed that there was use of the general bass in these concertos. A second clavier was usually employed; but there is reason to believe that a portable organ, or lutes, theorbos, and the like were also used in accompaniment. Dr. Albert Schweitzer wrote in his "J. S. Bach" (Leipsic, 1905): "The seven concertos for clavier are in effect, and with one exception only, transcriptions made at Leipsic after 1730 at a time when Bach saw himself obliged to write concertos for the performances of the Telemann Society,* which he began to conduct in 1729, and for the little family concerts at his own home.† These transcriptions are of unequal worth. Some were made carefully and with art, while others betray impatience in the accomplishment of an uninteresting task. Only one of the pianoforte concertos is not derived from a violin concerto."

I. Allegro, 4-4.
II. G minor, 3-4.
III. D minor, 3-4.

MAGNIFICAT, D MAJOR . . . . . JOHANN SEBASTIAN BACH

The text is the song of the Virgin Mary when Elizabeth, filled with the Holy Ghost, prophesied, "Blessed art thou among women," etc., in the house of Zacharias.

Bach made two settings of the Magnificat—one that is now sung; another for soprano solo. The latter, known in 1855, has been lost. There are two versions of the Magnificat: the older one in E-flat major; the later in D major.

From the older score one knows that several movements were interpolated, with reference to the first performance, which was in 1723 for the evening Christmas service at St. Thomas's, Leipsic. After the *Exultavit* there is a note: "N.B. Alhier folget der Choral *Vom Him-*

*Bach conducted Telemann's "Collegium Musicum" until 1736. He wrote chamber vocal compositions and instrumental works for it. Georg Philipp Telemann founded the "Collegium Musicum" in 1705.—ED.

†"As no fewer than five claviers, two violins, three violas, two violoncellos, a viol da gamba, and other stringed instruments were left at his (Bach's) death, it is evident that he was well prepared for concerts at home. Nor was there any lack of talent, or, at least, available pupils for these performances."—P. SPITTA.

met hoch"; and after the *Quia fecit,* "Hierauf folget *Freut euch und jubilirt"*; after the *Fecit potentiam,* "Hierher gehört das *Gloria in excelsis Deo"*; after the *Esurientes,* "Hierauf folget *Virga Jesse floruit."*

"The chorale is sung in long notes and the other voices accompany it in free counterpoint, mainly contrived out of passages based on the figures of the tune. The second referred to is a joyous little chorus for five voices. The *Gloria in excelsis* is also a chorus in five parts, and the *Virga Jesse* is the first four lines of an ancient Latin hymn set for duet between soprano and bass." According to Dr. Schweitzer, these hymns "were not rendered by the choir that stood beside the great organ, but by some choristers in the small gallery opposite, accompanied by a smaller organ."

In August, 1730, Bach sent to the Leipsic Council "A short and much needed statement of the requirements of church music." "Thirty-six is the *numerus* of those who must be capable of part-singing." The instrumental accompaniment, he wrote, required the following players: First violins, 2, or even 3. Second violins, 2 or 3. First violas, 2. Second violas, 2. Violoncellos, 2. Violone, 1. Oboes, 2, or if necessary, 3. Bassoons, 1 or 2. Trumpets, 3. Kettledrums, 1. "N.B. In performances of church music flutes also are necessary (they are of two kinds, *à bec* and *traversieri*). That adds at least two more players, or twenty in all." The number of professional players in that year maintained for church duty was eight, four wind, three strings, and one assistant. "The missing instrumental parts have so far been supplied, partly by *studiosi* (University Students), chiefly by *alumni."* The singing choir was weakened, for five of the string players were taken from it. "Regarding festival music . . . the lack of instrumentalists is even more serious." He stated that thirty-six was the number of those who must be capable of part-singing.

All the choruses in the Magnificat are in five parts. The orchestra for which the work is scored included two flutes, three trumpets, organ, and continuo with occasional solo instruments, as the oboe d'amore. When the "Magnificat" was performed at Chicago, February 7, 8, 1930, by the Chicago Symphony Orchestra and the Cincinnati May Festival Chorus, Mr. Stock's new orchestral accompaniment was used. Mr. Borowski wrote that it kept intact "the spirit of Bach's original scoring" and permitted "greater practical effectiveness."

Simrock published the Magnificat in 1811. It was the version in E-flat, for the later one in D was then unknown. The Bach Gesellschaft published the one in D in 1861. Apparently the first performance in the United States was at the Cincinnati Festival, May 11, 1875.

Canticle Magnificat (Luke I)	And Mary said:
	I. *Chorus*
Magnificat anima mea Dominum:	My soul doth magnify the Lord.
	II. *Air*
Et exsultavit spiritus meus in Deo salutari meo.	And my spirit hath rejoiced in God, my Saviour.
	III. *Air*
Quia respexit humilitatem ancillae suae: ecce enim ex hoc beatam me dicent omnes generationes.	For he hath regarded the low estate of his handmaid; for behold henceforth all generations shall call me blessed.
	IV. *Chorus*
	All generations.
	V. *Air*
Quia fecit mihi magna qui potens est: et sanctum nomen ejus.	For he that is mighty hath done to me great things; and holy is his name.
	VI. *Duet*
Et misericordia ejus a progenie in progenies timentibus eum.	And his mercy is on them that fear him from generation to generation.
	VII. *Chorus*
Fecit potentiam in brachio suo; dispersit superbos mente cordis sui.	He hath shown strength with his arm, and hath scattered the proud in the imagination of their hearts.
	VIII. *Air*
Deposuit potentes de sede, et exaltavit humiles.	He hath put down the mighty from their seats, and exalted them of low degree.
	IX. *Air*
Esurientes implevit bonis: et divites dimisit inanes.	He hath filled the hungry with good things, and the rich he hath sent empty away.
	X. *Terzet*
Suscepit Israel puerum suum, recordatus misericordiae suae.	He hath holpen his servant Israel, in remembrance of his mercy.
	XI. *Chorus*
Sicut locutus est ad patres nostros, Abraham et semini ejus in saecula.	As he spake to our fathers, to Abraham, and to his seed forever.
	XII. *Chorus*
Gloria Patri.	Glory be to the Father.

At a concert given by Theodore Thomas in Boston, December 8, 1875, the verse "Esurientes implevit bonis" was sung by Antoinette Sterling.

The whole of Bach's "Magnificat" was produced in Boston by Theodore Thomas on March 1, 1876. The solo singers were Mrs. H. M. Smith; Mrs. G. H. Oakes, E. Flora Barry, William J. Winch, John F. Winch. The chorus was the Sharland Choral Society. John K. Paine was the organist.

Notes on Friday and Saturday Programmes
will be found in the Programme Books of March 27 and 28

Boston Symphony Orchestra

Fiftieth Season, 1930–1931

Dr. SERGE KOUSSEVITZKY, Conductor

PERSONNEL

Violins.

Burgin, R.	Elcus, G.	Gundersen, R.	Sauvlet, H.	Cherkassky, P.
Concert-master	Kreinin, B.	Kassman, N.	Hamilton, V.	Eisler, D.
Theodorowicz, J.				
Hansen, E.	Lauga, N.	Fedorovsky, P.	Leibovici, J.	
Pinfield, C.	Mariotti, V.	Leveen, P.	Tapley, R.	
Thillois, F.	Zung, M.	Knudson, C.	Gorodetzky, L.	
Mayer, P.	Diamond, S.	Zide, L.	Fiedler, B.	
Bryant, M.	Beale, M.	Stonestreet, L.	Messina, S.	
Murray, J.	Del Sordo, R.	Erkelens, H.	Seiniger, S.	

Violas.

Lefranc, J.	Fourel, G.	Bernard, A.	Grover, H.	
Artières, L.	Cauhapé, J.	Van Wynbergen, C.	Werner, H.	Fiedler, A.
	Avierino, N.		Deane, C.	
	Gerhardt, S.		Jacob, R.	

Violoncellos.

Bedetti, J.	Langendoen, J.	Chardon, Y.	Stockbridge, C.	Fabrizio, E.
Zighera, A.	Barth, C.	Droeghmans, H.	Warnke, J.	Marjollet, L.

Basses.

Kunze, M.	Lemaire, J.	Ludwig, O.	Girard, H.	Moleux, G.
Vondrak, A.	Oliver, F.	Frankel, I.	Dufresne, G.	Kelley, A.

Flutes.	Oboes.	Clarinets.	Bassoons.
Laurent, G.	Gillet, F.	Polatschek, V.	Laus, A.
[illegible]adet, G.	Devergie, J.	Mimart, P.	Allard, R.
[illegible]nerena, P.	Stanislaus, H.	Arcieri, E.	Panenka, E.
		Allegra, E.	Bettoney, F.
		(*E-flat Clarinet*)	

Piccolo.	English Horn.	Bass Clarinet.	Contra-Bassoon.
Battles, A.	Speyer, L.	Pigassou, G.	Piller, B.

Horns.	Horns.	Trumpets.	Trombones.
Roettcher, G.	Valkenier, W.	Mager, G.	Raichman, J.
Pogrebniak, S.	Schindler, G.	Lafosse, M.	Hansotte, L.
Van Den Berg, C.	Lannoye, M.	Grundey, T.	Kenfield, L.
Lorbeer, H.	Blot, G.	Perret, G.	Adam, E.
		Voisin, R.	
		Mann, J.	

Tubas.	Harps.	Timpani.	Percussion.
Sidow, P.	Zighera, B.	Ritter, A.	Sternburg, S.
Adam, E.	Caughey, E.	Polster, M.	White, L.

Organ.	Celesta.	Librarian.
Snow, A.	Fiedler, A.	Rogers, L. J.

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